

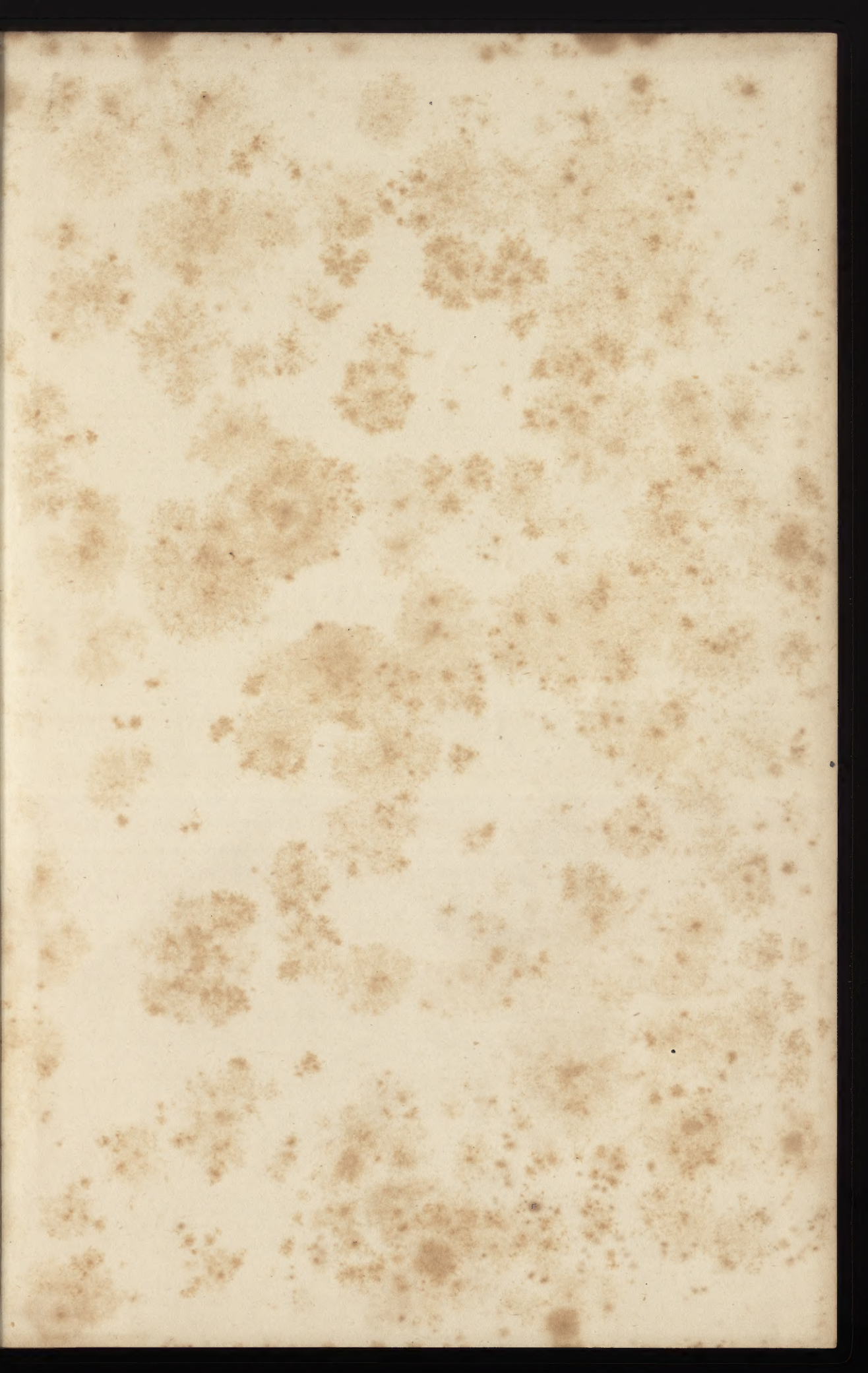


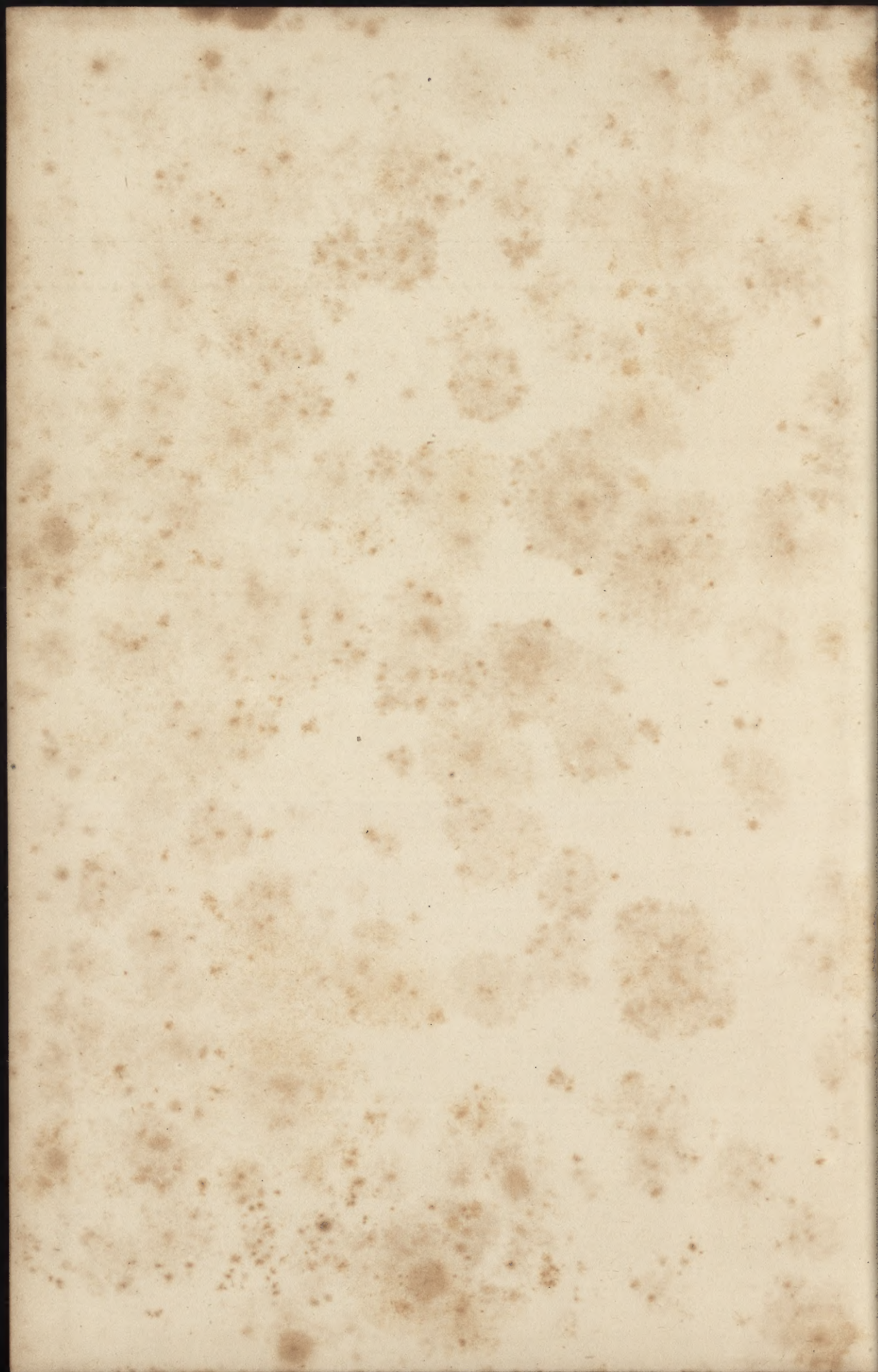
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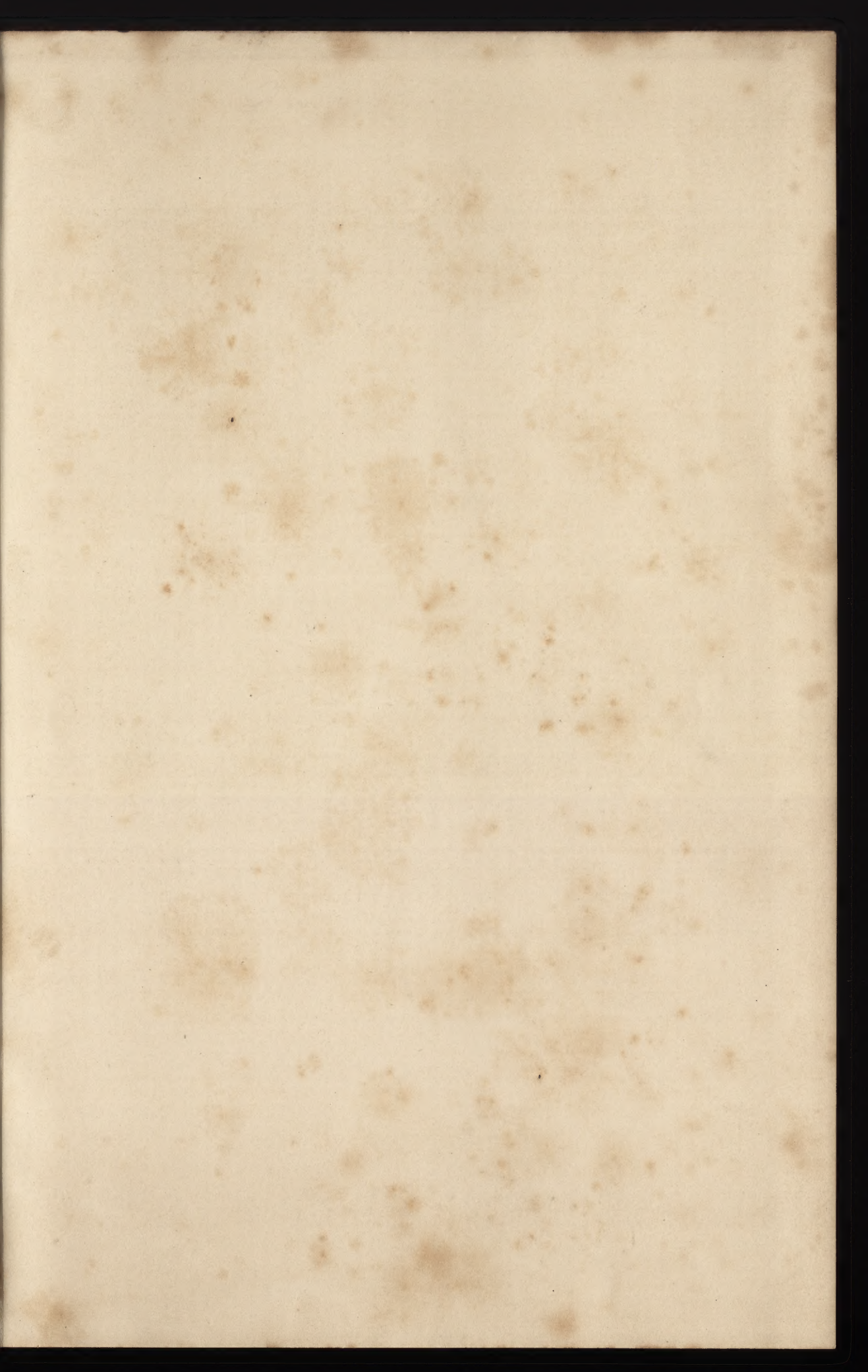
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MICHAELANGELO BUONAROTI.



Phot. by C.T. Thompson.

M. & N. Hanhart, imp.

HEAD OF THE VIRGIN MARY
IN 5TH KENSINGTON MUSEUM.

THE
FINE ARTS

QUARTERLY REVIEW.

VOL. II.

JANUARY—MAY, 1864.

"The Fine Arts have so important an influence upon the development of the mind and the feeling of a people, and are so generally taken as the type of the degree and character of that development, that it is on the fragments of works of art, come down to us from bygone nations, that we are wont to form an estimate of the state of their civilization, manners, customs, and religion."—*The Prince Consort's Speeches*, p. 115.

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JOHN CHILDS AND SON, PRINTERS.

TO

THE QUEEN

THIS SECOND VOLUME

OF

THE FINE ARTS QUARTERLY REVIEW

BY HER MAJESTY'S GRACIOUS PERMISSION

IS INSCRIBED BY

HER MAJESTY'S

MOST DUTIFUL AND MOST DEVOTED SERVANT

THE EDITOR



P R E F A C E.

THE completion of the first year of the existence of the *Fine Arts Quarterly Review* affords the Editor a welcome opportunity of expressing his great satisfaction at the results of this experiment. The reception which the work has met with, both at home and abroad, encourages him to proceed, in the confidence that those who are interested in Art understand the worth of the historical method of studying it; and that, both with artists and amateurs, the true principles of art-criticism, which must be derived from its history, are generally recognized.

The scope of the Editor's undertaking is not very imperfectly illustrated by an analysis of the contents of this volume. In it, Ancient Art is considered in the article on the Vase of Camirus; Early Christian Art in that on Early Christian Glass; Mediæval Art appears in the notice of Westminster Abbey; Modern Art in the Inquiry respecting Francesco da Bologna,—in the notice of the National Gallery,—in the Essays on Raphael's School of Athens, and St Cecilia,—in the Catalogue of the Pictures belonging to the Society of Antiquaries,—in the Description of Poussin's Drawings,—and in the notice of the Fine Arts in India; more recent and contemporary Art in England is spoken of in the History of the Royal Academy, in the notice of the National Portrait Gallery, and in the report of the late Art-Exhibitions in London. Art in France is exhibited in the Lives of Horace Vernet and Paul Delaroche. Sculpture is treated of in the article on the National Art Collections. Engraving is the theme of the careful and complete Catalogue of Visscher's Works, in the notice of Jacob Binck, and in the ample

account of Recent French Etchings. The Loan Collection of South Kensington, and the Proposal for a Tercentenary Monument of Shakespeare, treat of Ornamental and Decorative Art. And the movements of every branch of Contemporary Art are faithfully chronicled in the Record. The Theory of Art forms the subject of the two essays "Analysis and Synthesis in Painting" and the "Reaction from Pre-Raphaelitism." And the copious and accurate lists of recently published works in all countries have kept our readers well informed upon the recent Bibliography of Art.

In an undertaking so novel that there was absolutely no experience to serve as a guide, it was impossible that some mistakes should not be made. The want of punctuality in the appearance of the numbers has perhaps been the most vexatious of them, both to the Editor and to his Subscribers. This has arisen in part from the limited field in which regular contributors could be found; and in part from the fact that the official occupation of the Editor, in the Royal Library and the Art-Collections at Windsor Castle, has during the past year demanded an extraordinary amount of attention. Arrangements have however now been made for the regular and punctual appearance of the numbers, on the 1st of the months of October, January, April, and July, along with the other Periodicals.

Another modification of some importance has also been resolved upon. Without in the least departing from the Editor's original design, of making the *Fine Arts Quarterly Review* a literary representative of Art, the illustrations will in future be made a more prominent feature of the work, and will be introduced as numerous as the subjects treated of require.

The Editor begs, in conclusion, to express his grateful acknowledgment of the interest taken in his enterprise by Her Majesty the Queen, who has graciously accepted the dedication of this volume; and to commend the Review once more to the kind and appreciative friends by whom he has been supported during the past year.

September, 1864.

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ERRATA IN VOL. II.

Page 127, note; for *St* read *Ste*

- 138, — col. 1, line 43; for *toute* read *tout*
- 138, — col. 2, line 8; for *Vanntelli* read *Vanutelli*
- 140, — col. 2, line 6; for *le* read *la*
- 141, line 4; after *sorry*, add *at Malta*
- 145, — 25; for *forte* read *fort*
- 147, — 6; for *facheuse* read *facheux*
- 147, — 29; for *fougeuse* read *fangeuse*
- 149, — 7; for *vos* read *vous*
- 149, — 8; for *vous amis* read *vos amis*
- 151, — 15; for *votre* read *notre*
- 151, — 30; for *coutées* read *coutés*
- 153, — 11; omit the asterisk.
- 154, for *first note* read *The spirited Illustrations of Laurent's History of Napoleon.*
- 155, note, col. 1, line 8; for *carrées* read *cassées*
- 159, line 4; after *the insert painter of the*
- 159, — 12; after *daughter omit* and his wife's mother
- 292, — 29; for *writes M. Labouchère to one of his English friends* read *writes to M. Labouchère one of his English friends.*



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THE SURPRISE OF



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W CAMIRUS

Imp. Lemerier, Paris

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THE FINE ARTS

QUARTERLY REVIEW.

JANUARY, 1864.

THE CAMIRUS VASE.

THE beautiful vase which forms the subject of this memoir was found by Messrs Salzmänn and Biliotti, in 1862, in the Necropolis of Camirus in Rhodes, a site which has already yielded a rich and varied treasure of Hellenic antiquities, chiefly of the earliest period. This vase is an *amphora* of the shape represented in the margin of the plate, and measures 1 foot $5\frac{1}{4}$ in. in height. The design represented in the accompanying plate is taken from the obverse of this vase; the description and delineation of the picture on the reverse will be given in a subsequent article. The subject on the obverse represents a well-known incident in the myth of Peleus and Thetis,—the moment when Peleus, having succeeded in surprising the goddess, seizes her in spite of her attempts to elude his grasp by sudden transformations, which, in common with another sea-deity, Proteus, she had the power of assuming at will. The scene of this myth was on the shore of the gulf of Sepias in Thessaly.

The central figure in the group is Thetis herself, who is crouching in the attitude of the well-known statue, known by

the name *Venus accroupie*. She is naked, but with her left hand raises from the ground a mantle wherewith to cover herself. She turns half round towards Peleus, who stoops over her, grasping her right arm with his right hand. His left arm is extended behind the goddess to seize her other arm. At the moment when he is thus pressing eagerly forward, a marine serpent, coiled round his right leg, bites him with its sharp teeth above the knee. This serpent is the symbol of the power of transformation possessed by Thetis, and is introduced in nearly all the ancient works of art where this subject is represented. Above the head of Peleus, Eros or Love hovers in the act of crowning the hero in token of his victory over the capricious sea-goddess who had so long eluded him. The seated goddess behind Peleus, who is looking down on the scene from higher ground is doubtless Aphrodite; the female figure standing at her side on the extreme left is Peitho, the Goddess of Persuasion, who in compositions of this kind is constantly present. On the other side of the scene are three female figures, all of whom may be regarded as marine deities, nearly akin to Thetis, with whom they are here associated. One of these is a draped figure, at whose feet is a dolphin. She is moving to the right, but at the same time turning towards Thetis as if taking a farewell look at her. This figure may be Amphitrite, the wife of Poseidon and grandmother of Thetis, or Doris, her mother, the wife of Nereus. On her right are two naked female figures, one of whom is flying to the right with her back to the scene, the other stooping down and holding out a mantle as if about to throw it over her shoulders. This figure stands on a rock. Thetis is crouching on another rock, which probably represents the extreme verge of the shore. The irregular ground to the right of Thetis taken in combination with the dolphin may be considered as a rude symbolical representation of the sea with its rocky bed. As both Thetis and the crouching figure opposite to her are in the act of throwing a mantle over their naked limbs, there can hardly be a doubt that the artist meant to represent the goddess surprised by Peleus at the

moment when she was taking a bath. The two naked figures would be Nereids, sisters of Thetis.

The general explanation of the composition here given may be proved by the comparison of several other ancient works of art in which the same subject is represented.

These works are as follows :

1. An Athenian vase published by Millingen, in his *Ancient Unedited Monuments*, pl. A., on which the same scene is represented, with some slight changes. In this scene are Thetis and Peleus, with the Nereid Psamathe, another Nereid, and Poseidon on the right; while on the left is the chariot of Peleus in which his bride is to be carried off, the Nereid Cymodoche, sister of Thetis, and the god Pan, as representing the mountain Pelion; the composition is closed on this side by the group of Aphrodite seated, with Peitho standing by her side, and Eros holding out an apple, the symbol of love, towards Peleus. All these figures, except Eros, are identified by their names inscribed over them.

2. A vase engraved (*Monumenti Inediti del Instituto Archeologico I*, Tav. 38). On this vase we have in the centre the struggle of Peleus and Thetis, with Nereids on each side, over whom are inscribed their names, Cymathoe, Psamathe, Cymatolege, Glauke, Speo, Melite, and Nao. In this scene Nereus, the father of Thetis, appears on the left.

3. A vase in the Vatican, published by Millingen in his *Ancient Unedited Monuments*, plate X. On this vase, Peleus and Thetis form the principal group. On the right are two Nereids contemplating the scene with grief and surprise, and, at the extremity of the composition, Aphrodite, seated, with Eros standing by, who is drawing his mother's attention to the scene. A tree and a broad rugged line indicate the forests and rocks of Mount Pelion. On the left of the principal group is a youthful male figure, probably Telamon the brother of Peleus, and the Centaur Chiron, by whose advice Peleus succeeded in carrying off Thetis. The shore of the gulf Sepias in this scene is indicated by a broad band

below the composition, on which *polypi* and other marine productions are figured.

In the three vases described above, the *dramatis personæ* usually introduced in this subject are so completely identified that there is no difficulty in recognizing them in other ancient representations of the same scene. A number of these, principally taken from vases, are figured in Overbeck's *Gallerie heroischer Bildwerke d. a. Kunst. Abbildungen*, Taf. f. vii. viii.

The transformations of Thetis are variously expressed in these scenes. Sometimes not only snakes, but one or more lions or panthers are represented attacking Peleus, while he is grasping Thetis. On the vase, No. 3 *supra*, a snake is wound round the thigh of Peleus, while a rainbow, another of the shapes assumed by Thetis, appears over her head.

In No. 1, a lion and a sea-serpent are both attacking Peleus.

From a comparison of a number of vases on which this subject occurs, we see that in the earlier designs the transformations of Thetis occupy a place in the picture nearly as prominent as the figure of the goddess herself, and have a harsh and unpleasing effect; while in the later vases these features are kept down and treated more as accessories, so as not to interfere with the general harmony of the composition.

In all the works of art which have been cited above the incident represented is the struggle between Peleus and Thetis.

On the celebrated Portland vase the subject is somewhat differently treated. On one side of this vase Peleus is contemplating Thetis asleep, in the presence of the nymph of Mount Pelion; on the reverse, Thetis, seated in the centre of the scene, gives her right hand to Peleus in token of her consent. At her side is the serpent, emblem of her transformations, but no longer menacing Peleus as on the earlier vases. On the right of the scene, Poseidon stands tranquilly looking on. Over her head hovers Eros, looking back at Peleus to encourage him, and holding in his right hand the nuptial torch, and in his left, his bow.

The Portland vase, as Millingen justly remarks, is probably of a later period than any of the fictile vases cited above; hence,

probably, the difference which it exhibits in the treatment of this subject. The composition was probably modified to please the Roman taste.

It will be seen by comparing the composition on the Camirus vase with those on the inscribed vases, Nos. 1, 2 *supra*, that the only figures on the former which cannot be positively identified are the three female figures on the right of the scene. That they are marine deities cannot be doubted. I am disposed to name the draped figure Amphitrite, not only because her costume and attitude seem to distinguish her as of higher rank than her companions, but also because she is the wife of Poseidon, the grandfather of Thetis, who is introduced in No. 1. As however on several other vases Nereus, the father of Thetis, occurs instead of Poseidon, the draped figure may be her mother Doris. If we assume that the two naked figures are Nereids, the names Psamathe and Cymodoche or Cymatolege which occur on Nos. 1 and 2 are as probable as any that can be assigned.

So far as I know, it is only on the Camirus vase that Thetis is represented bathing.

The subject of the beautiful composition on this vase having been thus explained, it remains that I should offer a few remarks on the period and school of art to which it belongs. This vase-picture presents an example of the polychrome style of Ceramography; in which style figures painted in opaque colours were combined, in the same composition, with the red figures on a black ground which appear in the earlier monochrome designs. The flesh of the figures in the polychrome style was painted white; the draperies, crimson, purple, or blue; wreaths, armlets, and other ornaments, were slightly raised in relief and gilt. With these innovations was introduced a more ambitious style of composition. The artists by whom the earlier monochrome designs were painted, evidently felt that, being limited to one colour and to mere outlines without chiaroscuro, they could not attempt foreshortening or intricate groups without losing distinctness. Hence the severe and noble simplicity of the finest vase-pictures of this earlier mono-

chrome style. The faces are almost always represented in profile, the figures, as far as possible, in the same plane and detached one from another, or if grouped, distinctness is attained by the opposition of nude form to drapery and by other expedients for the discrimination of surface.

The shape of the vase itself was to the artist of this earlier period another condition. His design was composed with special reference to the form of the vase which he had to decorate; he did not consider himself at liberty to borrow compositions from the designs with which the great contemporary painters decorated walls or panels. Ceramography was rightly considered to be a branch of painting requiring a specific style, and the artist's highest aim was to attain such perfection as was possible within certain narrow limits. This primitive and simple theory seems gradually to have been corrupted by the introduction of novelties, adopted under the specious name of improvements. As the knowledge of aërial perspective and chiaroscuro was more generally diffused through the influence of great masters, such as Apollodorus and Pamphilus, an attempt was made to develop the art of vase-painting *pari passu*, and to emancipate it from its old traditional restrictions.

It is obvious that as soon as foreshortening and more complicated grouping were allowed in vase-pictures, colour became necessary for distinctness; and hence we find that the introduction of white figures, coloured draperies, and gilding, is associated with a style of composition more picturesque and refined than that of the old simple monochromes. Front and three-quarter views of the face are constantly to be found, and far more expression is thrown into the features. Bold foreshortenings are often introduced, and the artist is for ever trying to make up for the want of chiaroscuro by the force of his outlines.

The composition is still determined by the shape of the vase itself, but there is a growing tendency to adapt the vase to the picture instead of adapting the picture to the vase.

It is not within the scope of this notice to show how these specious attempts to improve Ceramography led to its gradual degradation; my object here is to call attention to the special

interest of this vase as an example in which the transition from the earlier to the later style is very clearly marked. It is probably a very early specimen of polychrome Ceramography, executed before this innovation had begun to corrupt the art, and thus combining in a remarkable manner the excellencies of the earlier and later styles. The composition is nobly conceived, the drawing of the figures bold and masterly.

The incident is well told, and in the general motive there is a passionate tenderness which transcends the limited range of expression in the earlier monochromes, and which, if attempted by any ordinary artist of the later school, would have been overlaid with more or less of affectation and mannerism, such as we see in the celebrated Meidias Vase in the British Museum. The features of Peleus himself, and of the figure which I suppose to be Amphitrite, are drawn with exquisite delicacy, and the artist has thrown into their countenances as much expression as perhaps has ever been attained in ancient ceramographic art. The figure of Thetis, being painted in a perishable material, has, unfortunately, suffered more than any of the others, and her face is nearly obliterated, but the form is beautifully modelled. Perhaps the most masterly piece of drawing in the whole composition is the back of the Nereid who is flying to the right, which on the vase has a *morbidezza* which no engraving can adequately express, because this figure, in the original design, is adapted to a concave surface, while on the Plate the same outline is transferred to a plane. This careful adaptation of the figures to the surface on which they are delineated is observable throughout the composition. It is not through accident, but design, that the figure of Thetis herself, the central point of interest, is placed on the lower part of the vase, and that the figures of Peitho, Aphrodite, and the flying Nereid, are on a higher level. These figures were intended to be in the background, and their position relatively to the rest is suggested by the receding surface of the vase as it narrows upwards; while the figure of Thetis, placed in the centre of the foreground, as the principal point of interest, acquires still greater importance from being painted on the part of the vase nearest the eye.

It is owing to the same principle that the right arm of the flying Nereid, which on the Plate appears so strangely out of drawing, does not so offend the eye on the vase; for as this arm is painted on a surface which itself retires from the eye, the imperfection of the foreshortening almost escapes observation.

Nothing can be happier than the use of polychrome decoration in this picture. The white colour is reserved for the two figures round which the whole interest of the subject centres, Thetis and Eros. With equal discrimination gilding is only applied to the cap of Peleus,* the wings and diadem of Eros, and the ornaments of Thetis and Amphitrite; and by this simple gradation in the colouring, not only is the attention more attracted to the principal group, but a general harmonious tone is diffused over the picture. The excellencies of design and execution which we find in this vase-picture, are rarely to be met with in extant specimens of polychrome art, few of which are free from the charge of feeble and mannered drawing and meretricious colouring.

With regard to the period when the Camirus vase was executed, nothing certain can be affirmed, but from the largeness of style in the drawing I should be disposed to place its date somewhere between B.C. 350 and 320. I see no reason to doubt that it is of Rhodian fabric, and, if the date to which I have assigned it be correct, it must have been executed when the celebrated painter Protogenes flourished at Rhodes. Perhaps the native artist who drew this beautiful composition on the clay with so sure a hand, may have learnt the principles of design in the school of the great master whom Apelles delighted to honour.

On the reverse of this vase is a group of Dionysos, Ariadne, and a Satyr, which I hope to make the subject of a future memoir, in which will also be described a beautiful gold *pyxis*, or box, evidently part of the furniture of a lady's toilet, which was found in the same tomb.

C. T. NEWTON.

* This cap is a variety of the *petasus*.

THE "LOAN COLLECTION"

AT SOUTH KENSINGTON.*

(Continued from page 76, Vol. I.)

IN concluding our article on this subject in the first number of this Review, attention was drawn to the leading motives which have usually induced the collection of the various classes of objects comprised in such a series of illustrations of the Art-industries of the past as is now under review. One type of "virtuoso" rides, it was stated, his hobby for the sake of the *rarity* of his acquisitions; another for their *beauty*; a third for their *use as models for imitation*; a fourth for their *historical interest*; while some few perchance, with broader views or more catholic aspirations, clutch indiscriminately at all their means may permit of their amassing, distinguished by any one or all of the above-mentioned characteristics. It may be urged, possibly, that all that is beautiful must necessarily afford precedent for imitation; that any object possessed of great historical interest must necessarily be rare; and that consequently our four qualities as above given may be reducible to two; but a more careful investigation of the subject will probably reveal differ-

* "Science and Art Department of the Committee of Council on Education."

"Catalogue of the Special Exhibition of Works of Art of the Mediæval, Renaissance, and more recent periods, on Loan at the South Kensington Museum, June, 1862. Edited by J. C. ROBINSON, F.S.A., &c. &c. London, 1862."

"The Art Wealth of England. A Series of Photographs representing fifty of

the most remarkable Works of Art contributed on Loan to the Special Exhibition at the South Kensington Museum, 1862. Selected and described by J. C. ROBINSON, F.S.A., &c. &c. The Photographs by C. THURSTON THOMPSON. Published by authority of the Science and Art Department of the Committee of Council on Education. By Messrs P. and D. Colnaghi, Scott, and Co., 1862."

ences not perceptible at a cursory glance. This more careful investigation will no doubt convince the student, *firstly*, that of two ancient objects possessed of an equal amount of beauty, one may be of infinite importance, as far transcending any contemporary production, and therefore as affording an inestimable model for the artist or manufacturer of the present day; while the other may fall beneath the level of much that may be wrought even "ad nauseam" by the skilful art-workmen at the great centres of nineteenth-century Industry: or, again, that an object possessed perhaps of a very high order of spiritual or intellectual beauty, such as many fine specimens of mediæval art, may yet evidence in some particular such obvious defects as may render it a pitfall rather than a treasure for the observer, who may be sufficiently dazzled by its intellectual beauty of intention to be blinded to its possibly grave material shortcomings. The student may, *secondly*, be brought to apprehend that although it is true that anything of great historical interest must necessarily be rare, it by no means follows that everything which is rare must necessarily be of historical interest. Of how many almost unique specimens of gems and precious stones which have descended to us from remote antiquity have we not lost all historical record? Extraordinary caprices in the productions of men as well as of Nature possess an inherent interest due but in a remote degree to the circumstances, either of time or place, under which they may have been engendered.

Still it must of course be admitted that our scale of qualities is but of general and artificial application, and that the great majority of objects, usually grouped under the head of articles of *virtù*, possess such a combination of the qualities we have assumed as distinctive, as to absolutely elude any rigid classification. As men are various, so are in extended ratio the productions of men; and as the productions exhibit more of the intellectual and less of the mechanical organization of the producer, so do they reflect with greater vivacity every phase of individuality. Hence it is that the human interest, if it may be so termed, of such a selection of works of art as was formed by the acute censors who excluded the grosser elements of design from the "Loan

Collection," and admitted only its finer creations, asserts itself as paramount to the most skilful analysis. In proportion to the amount of *life* breathed into his work by the artist is the sympathy that work at once arrests from the beholder. For the first moment, at least, the latter seems to stand face to face with the former, who, as it were, speaks to him from his work; and unmindful of whether the object is rare, or useful, or beautiful, belonged to an emperor or to a peasant, the student dwells abstractedly upon such an evidence of man's soul, struggling, as it were, to live in its subtler elements in defiance of the inexorable doom of fate, with faculties which absolutely refuse to at once assume the functions of analysis. Theoretically, at least, bound to anatomize, he shrinks from vivisection.

With these few words of deprecation against any assumption of rigidity in the application of our assumed leading distinctive features of the collector's treasury, we proceed to recognize the large part they have obviously played in presiding over the formation of some of the principal European Museums; and more particularly over that ephemeral but truly noble one which forms the special subject of the present notice.

The original type of all collections of rarities is without doubt the Treasury. The class of objects specially affected for *rarity*, are mainly such precious objects as become quasi unique,—in virtue; firstly, of their infrequent occurrence in nature, as monster gems and precious stones; secondly, of the great intrinsic value of the materials of which they are composed, as gold and silver; and, thirdly, of the extraordinary difficulty attending their conversion into the special forms they may have been made to assume. Such collections are emblems of wealth and fruits of peace. In the Green Vaults at Dresden the "ne plus ultra" in this direction has been attained. With the exception of a few bronzes of altogether minor importance, the whole of the objects of which that collection consists fall under one or other of the above definitions. Amidst the boundless wealth we find stored up in the eight apartments in which the collection is contained, we observe infinite labour on man's part, and wonderful beauty in the evidences of the Creator's skill; but we are

forced to leave them with a confused sense of weary magnificence, and carrying away few other sensations than one of regret that such clever artists as Dinglinger and Jamnitzer should have been doomed to the execution of so many admirable puerilities as are therein stored up, evidencing the combined wealth and very questionable taste of the great Electors of Saxony.

Next to the "Green Vaults" of Dresden follow "cum longo intervallo" the Schatzkammer at Vienna, the Cabinet des Medailles at Paris, the Kunstkammer at Berlin, and the Vereinigten Sammlungen at Munich.

The passion for the collection of magnificent gems and precious metal work is one so expensive to indulge, that few but great sovereigns and merchant princes have ever been able to give way to it without ruin. The example set by the Medici, who founded the cabinet of gems at Florence, in which the original value of the "piètre dure" is now almost transcended by that of the exquisite mountings in which they have been set, has been followed by few others than the Fuggers of Augsburg, the Hopes of Amsterdam, the Beckfords of London, and the Rothchilds of all Europe. We shall presently observe the extent to which these three last-named inestimable collections were represented at South Kensington.

It is to the honour of Italy that it should be to her noble galleries that we instinctively turn for a recognition of the zeal for *beauty*, dominating over other sentiments in the formation of national collections. At Rome, Florence, and Naples, art is in the ascendant. Bronze, upon which a master-mind has wrought, by some alchemical mystery has suddenly been found more precious than gold. The plaster or canvas hallowed by the transient sweep of a Raphael's hand, is of more account than Porphyry vases or Jade cups, shaped by lives of labour. Who shall presume to set a price upon the priceless? to speak of money value in the same breath with the Laocoon, the Niobe, or the Apollo? Rare of course such objects may be, and ever must be, but theirs is not of the *rarity* of the collector. A monster pearl, flushing with iridescence, is still but of the sea—fishy; a monster diamond, all alive with light, is but

of the earth—earthy; while such works of art as carry on from generation to generation the true types of grandeur in human form or human emotion, are by comparison “of the heavens—heavenly.”

In a minor form many well-known collections are largely imbued with that permeating loveliness which hallows the meanest material in which it may be embodied. Campana, a man of exquisite taste, accumulated, firstly, what delighted him, and, secondly, what appeared to be curious. Sauvageot, with a scarcely less delicate sense of refinement, was somewhat more finical in his still admirable acquisitions. Denon was a fine judge of beauty, but inclined to pedantry. Perhaps our own misguided Charles began his collections with as keen a relish for true elegance and purity of style as any sovereign who ever heaped picture on picture, and statue on statue. The great Earl of Arundel worthily trod in the footsteps of the Royal Martyr. Filled as the Louvre and the British Museum are with masterpieces of various kinds, admirably as the Galleries of Berlin and Dresden are furnished with instructive and authentic illustrations of the arts of the past, and rich as the less well-displayed treasures of the Austrian Empire may be, they are all somewhat too miscellaneous to preserve intact the dominating influence of beauty. At Munich there is less confusion than at London or Paris, and, with the exception of some few transcendent masterpieces, such as the Madonna di San Sisto, there is more beauty than at Berlin or Dresden. In many of the private collections, both of France and England, the desire to possess what delights appears to have predominated over the desire to possess either what instructs or what appears magnificent. Of such are the collections of the Counts Pourtalès and the Duc de Luynes, those of Mr Magniac, Mr Barker, and last, not least, of Mr Fountaine of Narford.

It would be the height of injustice to a private enterprise, which stands alone at the present date in Europe, to abstain from commending the magnificent attempt made at the Crystal Palace at Sydenham, to enlist art into the service of popular enjoyment. In the words of the accomplished Anna Jameson,

we may say,* "Let those who wish to learn, come here; such materials for comparison and delightful contemplation were never before brought together to educate the mind and the eye of the public." Such education is of the rarest kind, for its fruits ripen with scarcely an effort. The eye once habituated to a form of grace grows, as it were, to it, and refuses instinctively to receive its joys from grosser types; and so not only is the artist himself raised by such dainty contemplation, but a public is created capable of appreciating his efforts, and if need be of holding up the mirror of the past to stimulate his feebler powers, and rouse him to a manly rivalry, even with the greatest giants revered, in the old chronicles of art, and for fragments such as glance amid the luxuriance and everlasting youth of nature in those gardens of Armida at Sydenham. Our strain may appear euphonistic, but its reasonableness will probably pass unquestioned if the reader pictures to himself not the presence, but the absence of such an institution. Where, that no longer in existence, could he turn to carry out the injunction quoted from Mrs Jameson? Where could he find "such materials for comparison and delightful contemplation"? A contemplation, the very charm, actual value, and future profit, of which consist in its being so "delightful;" for of delight, in beauty eminently, springs all fructification.

It may seem paradoxical to say that beauty is rarer than rarity, and yet the Loan Collection perhaps afforded a better illustration than any other which could be pitched upon to illustrate the meaning, if not the truth, of the apparent paradox. As the critical student passed from case to case, for one impression of delight at an object, the perfection of form and colour of which seemed to leave nothing wanting, he could scarcely fail to be conscious at least half a dozen times that what he looked at was unmatched, and rare and costly, almost beyond conception. Surely the sense of the old and sinking wells around us, from the depths of which that delight which true beauty can alone give, is mainly to be drawn, should make

* Hand-book to the Courts of Modern Sculpture. Introduction, p. 13.

us chary of every source from which new supplies may be obtained. Nationally it should lead us to two distinct and yet connected lines of action. It should lead us, on the one hand, to the most jealous conservation of everything upon which the mint-mark of loveliness has ever been set; and, on the other, to appreciate and foster among our contemporaries, and among the rising generation especially, every effort to hallow labour by enlisting its ministrations in the cause of beauty.

When we turn to the collections, the active agency in the formation of which has assumed the shape of a desire to instruct, and to supply models for study and emulation, if not imitation, we find them to be few indeed. The permanent Museum at South Kensington—would it were less permanent in its local habitation, and with the schools of design likely to be removed to a more central position, where it could be more freely resorted to by the working and learning classes—is about the only one in which the acquisitions have been persistently made upon a recognized basis of public utility, and upon a well-organized system. The writer of the present notice, in commenting (in 1855) on the comparative educational opportunities enjoyed by foreign and British workmen, in the days when the schools of design and the art collections were much nearer the great “foci” of population than they now are, remarked* that “if we would elevate the English workman, we must recognize some other stimulant to his energies than beer; we must provide museums for him, where, as at Marlborough House, he may see what others have done before him, and better than him in his own trade. We must get some free libraries, where he may be able to go and improve himself; we must put some better and more ideal monuments than we already have into our public streets, spending more money upon their art, and less upon the quantity of materials of which they are made; we must, in short, educate his eye, and through his eye his mind, by giving him access to the best models of

* “Reports on the Paris Universal Exhibition, presented to Parliament by command, 1856.” Part I., p. 303.

fine and industrial art. Providing libraries to which access can be obtained during portions of the day only by payment, or by making previous formal application, and museums and galleries open from ten till four, three days in the week, is a complete mockery to the artisan.

"If such places cannot be opened on a Sunday, either some arrangement must be made for lighting them up in the evenings, and opening them till dark in the summer, or we must be content with the very limited development of his manufacturing capabilities which now falls to the lot of the British workman. It appears to me impossible to over-estimate, in an industrial point of view, the importance of the establishment of the Museum at Marlborough House, and it is my belief that much good might be done to the London artisans, at little or no cost to the Government, by opening it in the evening, well lit up, at 1*d.* a-head, keeping in some of the rooms intelligent persons capable of occasionally explaining in simple language the principal objects exhibited, and answering such questions as to detail as might from time to time be addressed to them."

Happily much, the necessity for which was so recently pointed out, has been supplied since the date of that remark; and it is in the highest degree creditable to the energies of Mr Cole and Mr Robinson that so much has been accomplished, placing England in the van of progress in the matter, within so brief a period. To the latter it would be unjust to refrain from offering a tribute of admiration for the courage and at the same time refined judgment with which all his acquisitions have been made for the public instruction. He did not enter the market a moment too soon, since the extraordinary increase which has taken place in the money value of such objects as are comprised in the Art Collection since the formation of that collection was commenced, could not fail to frighten even our present art-loving Chancellor of the Exchequer, if it fell to his duty to now propose to the House of Commons such a vote as would pay for the purchase (could such a thing be purchasable) of a similar collection at the present date.

The immediate prototype of the South Kensington per-

manent Museum was, there can be no doubt, the smaller but not less admirable collection forming the Museum of Economic Geology. The late Sir Henry De la Beche, its founder, was a man of large sympathies, and gifted with the perception, to which scientific men do not appear often to give in a working adhesion, not only that abstract science was valuable as science, but that it was ten-fold more practically valuable as lying at the root, and forming the basis, of what Dupin has christened the "Anthropic Arts." Hence he connected with his geological and mineralogical specimens—illustrations, firstly, of the products educed from them both now and in the past; secondly, of the processes by which such products were attainable, and had been attained; and, thirdly, of the various forms by which the highest results, so far as beauty was concerned, had been achieved in each department of art-industry, the products of which rest upon a mineralogical basis. Many of the ablest scientific men in this country have grouped themselves about the Jermyn-street establishment; and there can be little doubt that the money expended upon its formation and maintenance by the country has been returned one hundred-fold to the national coffers by the stimulus it has given to the scientific, and therefore economical and largely increased, development which has taken place of the unrivalled mineral resources of the British possessions.

It would be unjust to refuse to recognize the value for imitation of an infinity of models of beauty preserved in Museums, such as the Louvre, the British, the Hotel Clugny, and the new Museum at Berlin: at the same time such collections more appositely fall under the category of National Museums, in which the importance of historical illustration, and the duty of the preservation of all which it is most important should be snatched, as it were, from the destroying angel, transcend all immediate considerations of encouraging and improving manufactures, or teaching "the young idea how to shoot." Its National Museums rarely fail to ultimately become identified with the history of a country. In Spain they tell the tale of past magnificence, past excellence, past chivalry, and little of a present, about which there is probably little to tell. In America,

history and museums appear to be alike in a stage of incubation. In Russia, in history as in her national collections the relics and traditions of barbaric magnificence are Russian, while almost all things beautiful or refined appear like a series of exotics brought from afar and preserved in Imperial hothouses. Occasionally such importations fructify, but, like all forced fruits, their products appear to be generally wanting in flavour. In Austria, Art has been historically, as her collections now are usually, aristocratic and never popular. In France, on the other hand, the Louvre, Versailles, and the Hotel Clugny are the only true Republics left, in which rich and poor fraternize in one common social enjoyment, and, so far as the sentiment of delight is concerned, probably in liberty and equality. "La Gloire de la France" is written as plainly at the Louvre and Versailles as in the Invalides; and the concrete condition of the popular mind, built up on the stirring traditions of a long and splendid history, finds it parallel in the eclectic and advanced state of the national arts, to the formation of which the monuments of every historic period preserved in the national collections have in no small degree contributed.

In Great Britain we "progress by antagonism," in our Arts, our picture-galleries, our public libraries, our museums, and indeed in all our popular institutions, as we have always done in our history. With the same strenuous energy which has preserved our islands from the invader, we have been, and indeed still are, fighting over almost every national collection we possess. With the hereditary independence of "true Britons" we abuse most of what we buy most dearly; we indulge freely in what we ought not to spend money upon; we then button up our pockets to spite ourselves, and saying we will never be such fools again, we refuse to sanction expenditure on what is most obviously essential to our own good progress and enjoyment. In a short time when the chance is well nigh gone, and we find some one else in possession of what we ought never to have let slip, we see the error of our ways, and perhaps buy back, at double cost, the identical item, the temptation to become

the possessors of which we had so stoutly armed ourselves against.

What is this but a paraphrase of the history of our British Museum, our National Gallery, our Schools of Design, our Barrack system, or rather want of system, and our Government Offices? About a dozen years ago it was found that our collections for the former two institutions had accumulated so rapidly as to imperatively demand extension. Some three or four acres of land were wanted for the purpose in immediate proximity to the existing institutions, both of which were admirably placed for the public convenience. The rational way in which an attempt was made to supply the demand was to buy eighty-six acres mainly of garden ground in a suburb at a distance of several miles from each institution. As might naturally be expected, up to the present hour, both remain unrelieved from an ever growing plethora. Finding that Science and Art were unwilling to betake themselves to Brompton, excepting in the form of a "Department," the Government of the day prudently got rid of the greatest part of their investment (to which one of the most recent acts of the Legislature has been to return, of course "paying the difference"), and at great cost acquired a fine estate of about three and a half acres in an admirable situation in Piccadilly. Five per cent. per annum at compound interest on the purchase money since the date of that investment (Oct., 1854), represents a capital sum of £80,000, for which we have done little else than for a few years accommodate the Royal Society, and afford facilities for drill to a corps of Volunteers. It is surely unnecessary to dwell upon the wisdom of supplying the want of instruction in design most poignantly felt in Soho, Clerkenwell, and Spitalfields, by an institution at Kensington; or of allowing land mainly purchased greatly beyond its really high value "for immediate occupation" on one side of Downing-street, the property of Government, to remain for 20 years and more useless, while the offices on the opposite side of the way have been running over into holes and corners all about the neighbourhood of

the Houses of Parliament. Yet amidst all this conflict we still hold on in the main to what is great and worthy, and so, as it were, out of very perversity, we stand at the present moment as well provided with national collections as probably any other country in Europe. Those collections may be ill-housed, but at least we have the fact of their existence. Our contemporary Schools of Art and of Art-Industry are in some respects in a flourishing condition, and the prevalence of that wholesome spirit of conservatism, which is essential and proper to an Art-loving country, was admirably vindicated in that very collection which forms the subject of the present notice.

To that collection we now turn with the design of testing its characteristics by those we have observed to predominate in many of the leading European Collections. Our first inquiry will be as to its relative eminence as an assemblage of *rarities*.

Its sumptuous wealth in this respect cannot perhaps be better illustrated than by recalling the fact, that of the rarest and most valuable of all classes of Ceramic production, known as the "Faïence de Henri II," out of a total of fifty-four specimens known to exist, the Loan Collection contained no less than five-and-twenty,—that is to say, every specimen believed to be preserved in this country: and it is highly probable that those twenty-five specimens would produce as many thousand pounds if sold by public auction. One specimen only, and that of secondary importance, is preserved in the public museums of this country, and ten in those of France. One of the great causes of the rarity of this ware is that there are no duplicate pieces; for as Mr Robinson remarks in his excellent notice prefixed to the seventh section of the catalogue, "although the ewers, candlesticks, tazze, salt cellars, &c., have a sufficiently close general resemblance to each other, they all vary widely in their outward forms and details; each specimen, indeed, seems to have been virtually unique of its kind. The same inlaid patterns or stamps, and also many of the details in relief, it is true, re-occur over and over again in numbers of specimens, but on comparing the pieces with the corresponding or similar ones, the actual facts of detail will be found to be entirely different."

In another department of Ceramic art, the productions of the Royal and Imperial Manufactory at Sèvres, the Loan Collection comprised about four hundred specimens, for which one of the principal dealers in this country told the writer he would be delighted to give one hundred thousand pounds. The Queen's contributions from the Royal Collection were of the most magnificent description, and it is much to be doubted whether even in France they could be surpassed in splendour. When we remember how entirely aristocratic a manufacture this fragile but beautiful ware was, and indeed is,—how aristocracy has suffered in the popular revolutions which, while devastating the hotels of "the Faubourg," no doubt took pleasure in smashing whatever cupidity left unstolen, — how persistently England has bought all that France has ever had to sell of beauty or value,—and how long ours remained almost the only market in which the Art Treasures, saved from the wreck of their fortunes by the poor "Emigrés" and "Conscrits," could be disposed of at all, it is a subject of surprise, now, not that so much should be preserved in England, as that any at all should be left in France. Grand as Her Majesty's contributions were in number and importance, in quality it would be impossible to excel much of what was displayed by private collectors. Among these Mr Charles Mills, Mr Martin Tucker Smith, Lord Willoughby de Eresby, Mr Robert Napier, Mr Addington, the Duke of Buccleuch, Mr Marjoribanks, Lady Dorothy Neville, and Mrs Lyne Stephens, were most conspicuous; Mr Mills' specimens, and more particularly his "Cabinet mounted in ormolu, and inlaid with four large oval plaques with green margins; the two large panels in front exquisitely painted with corbeilles of flowers," were of the most perfect and rarest types of paste, texture, colour, painting, successful firing and glaze,—in fact, of all that constitutes good Sèvres and distinguishes it from all contemporary Ceramic manufactures.

In the section of gems and precious stones, to know that the Loan Collection included Mr Beresford Hope's collection, is to know at once that it included what cannot be rivalled—the very cream and essence of rarity. That collection—supplemented

by his eldest brother's contributions, in the department of personal ornaments and gems, and in the department of "Vases and other objects in rock crystal, sardonyx," and other "pietre dure," by the magnificent specimens which passed from the Beckford collection to the Duke of Hamilton's, and many others, the property of the Rothschild family, Mr Barker, and other amateurs,—was scarcely to be rivalled, even by what is contained in the last four apartments of the "Green Vaults" Museum, the Schatzkammer at Vienna, or the Medicean Cabinet at Florence. The following ("ab uno disce omnes") may be taken as types of the special rarities of both sections:—

"No. 7350. A finger ring, cut out of a solid piece of emerald of remarkably pure quality; two emerald drops and two collets, set with rose diamonds and ruby borders in Oriental mountings, formerly belonging to Jehanghir, son of Akbar, Emperor of Delhi, whose name is engraved on the ring. These are mounted as a Sevigné, with fine clusters of brilliants, emeralds, and pearls, attached to a gold neck-chain of English setting. Diameter, $1\frac{1}{4}$ in. \times $1\frac{1}{8}$ in. This ring was presented by Shah Soojah to the East India Company, and was purchased by the late Lord Auckland, when Governor-general of India.—The Hon. Miss Eden."

"No. 7310. Ring, set with a large and fine sapphire facet cut into an octagon, five-eighths of an inch in diameter, surrounded by small diamonds. It is usually called 'Le Saphir merveilleux,' and is described by Madame de Genlis.—A. J. B. Beresford Hope, Esq."

"No. 7319. A very large pearl, straight-sided, widening towards the lower part, which has a dark opalized tint. This pearl (the largest known) weighs 3 ozs., is 2 inches long, and $4\frac{1}{2}$ in. in circumference; it is mounted as a pendant, in an arched crown of five vertical bars set with brilliants on a lining of crimson enamel, a gold border of emeralds, sapphires, and rubies. The back of the crown is chased gold.—A. J. B. Beresford Hope, Esq."

"No. 7336. Gold pendent jewel. In the centre is an oval onyx intaglio of three strata, of the head of a negress, sur-

rounded by a narrow border of blue enamel, and a wider one of white, set with emeralds and rubies. On each side is a cornucopia, from which rises the figure of a negro with arms raised, holding a bow and arrow, and supporting a triangular entablature set with a ruby and a pearl at each end. At the bottom is a straight band set with a ruby and three pearl drops. The back is enamelled, and has a locket containing two finely-painted portraits of a lady and gentleman, by Hildyard. A cinque-cento gem. Italian. Length, $2\frac{3}{8}$ inches. Lady Sophia Des Veux." Nothing could surpass the completeness and perfection of this exquisite little jewel.

"No. 7697.—Massive cup of a beautiful topaz colour, of irregular form; it is described in the Fonthill catalogue, as 'the largest known block of Hungarian topaz.' It is boldly carved with concave flutings and scrolls, a mask in front under the spout; the opening at top takes the form of the ends of the scrolls. The height is $5\frac{1}{2}$ in.; length, $5\frac{3}{4}$ in.; depth, 6 in. It is mounted in gold, with brilliantly enamelled cinque-cento arabesque ornaments profusely studded with diamonds. The handle takes the form of a dragon, its head reaching over the mouth of the vase, translucent green body, and the tail entwined in a mask, a row of diamonds on the wings and down the back. The foot is formed of three dragons of green and blue enamel, their heads downwards, and their tails reaching upwards in scrolls, from which hang festoons set with brilliants; above this on the stem are three masks and a wreathed boss. The inside of the foot is also finely chased and enamelled. 16th century. Extreme height, $9\frac{7}{8}$ in. From the Fonthill collection.—Baron Lionel de Rothschild."

"No. 7695. Sardonyx ewer, of flattened oval form, mounted in enamel, called 'The Cellini Ewer.' The body of the vase is formed of two convex pieces of sard of a rich dark brown colour, perfectly free from the white striæ which frequently occur on specimens of this unusual size, carved with radiated convex flutings from the centre. 5 in. wide by $3\frac{3}{4}$ high. It is encircled by a gold framework round the sides, covered with enamel of white, blue, and green leaves and

flowers in pierced work, set with diamonds and rubies. On each side of the sardonyx centre are projecting female heads, wearing helmets ending in scrolls. On the upper half are two enamel figures; that under the spout is a nude recumbent female, with a zone of rubies and diamond pendant, and opposite is the head and body of a man terminating in two dragon's tails; on the head of this last figure stands a sort of cockatrice, or monster with the head, body, and wings of a dragon and bird's legs, forming a handle, which reaches high above the mouth of the vase, its neck and head curved downwards; between its wings a Cupid is seated holding a pair of reins, enamelled with green, yellow, and black, the wings set with rubies and diamonds, and a row of opals on the neck and back. The spout is in shape of a trefoil leaf, the upper part of which has translucent leaves on gold ground. Underneath the lip is a large white mask, surrounded by diamonds; the neck of the vase also set with rubies, and a small coloured mask in the centre. The stem is formed of two birds at the sides, with a terminal figure of Pan between, set with rubies and turquoises. The foot is an oval piece of striated onyx, with a rich border of enamel leaves set with vertical lines of four emeralds and a ruby between each line. Extreme height, $10\frac{3}{8}$ in. Italian work of the 16th century. This magnificent ewer formed part of the crown jewels of France, before the first revolution, and was fully described in an inventory made by decree of the National Assembly in 1791.—A. J. B. Beresford Hope, Esq."

"No. 7659. Large oval Sardonyx bowl, carved out of a solid mass of rich dark-coloured stone, with striped spots of a lighter shade; fluted inside; carved on the outer surface with vertical lines, arched at top. This splendid and probably unique pebble measures $9\frac{5}{8}$ in. in diameter by $6\frac{3}{8}$ in., and is $3\frac{1}{4}$ in. high. 16th century. It is mounted on a stem and foot, elaborately chased and enamelled with cinque-cento designs, supported by 12 upright bands, with festoons between. Height altogether, $10\frac{1}{4}$ in.—Duke of Hamilton.

There exists yet another class of gems in which the Loan Collection was abundantly rich, viz. that of antique and other

engraved gems. In this as in Sèvres china and decorative arms, the Royal contributions stood unrivalled; not so much, perhaps, for the antiques, though some of these—particularly one formerly belonging to Charles I.—were both large and fine, as for the beauty and rarity of the four portrait camei of Henry VIII., Edward VI., and Queen Elizabeth, by that great unknown master of the art of gem cutting, of whose remarkable and unmistakeable style five other specimens only are known. Of these, two were shown among the Devonshire gems, and one in the collection of Mr Hawkins of Bignor, the possessor and exhibitor of the magnificent “Apotheosis of Augustus.” Among the “intaglios,” Mr Robinson’s Philoctetes and Lady Fellows’ Hercules and Omphale were of the utmost perfection, as indeed were many more which cannot here be dwelt upon. Neither is it possible to dwell upon individual specimens of gold and silver plate; to touch upon such a subject would lead us too far into detail. It may simply be averred, without risk of contradiction, that never probably was such a series of magnificent objects of value, of rarity, and of beauty in the precious metals brought together for the delight of the student, not even at Manchester, where the display of ancient plate was extraordinarily fine.

In thus running over the salient groups of *rarities* contained in the Loan Collection, we cannot but recognize how large a share personal gratification, or call it, if you will, personal vanity, has had in occasioning their existence and preservation. With few exceptions these leading rarities have been the productions of states of social existence in which capital has accumulated through the ministrations of labour to an extent far beyond the supply of material or even fantastic wants; and at such a stage the cream of labour has been, as it were, skimmed to feed the fancies, not the necessities, of the rich and noble. The acmé of such a state of things was reached just before the great French Revolution, when “beaux” and “belles” ruled society, and out of pure idleness elevated trifles into matters of dire import. For such fastidious appetites no industrial cookery was unimportant; the slightest flaw in a coveted tea-cup, or the

least morsel of a "meuble de luxe" misfitted or left imperfectly chased or polished was not a momentary fret but a positive affliction. To such almost nervous or febrile sensibilities are we indebted for the example of much of that perfection we are accustomed to admire in the dainty rarities of the trinkets and personal requisites of the old French "régime." We caught by reflection some of the graces, and many of the follies, of the leaders of "la mode" when that changeful goddess was worshipped with most zeal and faith; and our old play-wrights knew well how to seize, and hold up to ridicule, the picture of the country 'Squire who had once got what Farquhar calls "the Travelling Maggot in his head," and came home again to grumble at all that was national, and affect the nicety of the Parisian courtier, too often without a spark of the highly cultivated taste and sensibility which were rarely wanting in the subject of his awkward imitation.

The "Sir Fopling Flutters"* and "Sir Nicholas Gimcracks"† of English comedy were not more inveterate "Fribbles" than were the "petits maitres" of the Regency, and reign of Louis XV., in France. They were nevertheless useful patrons of the Industrial Arts carried to their extremest refinement. It was for them, and for their prototypes, that were mainly produced the exquisite "bagatelles" and "colifichets" now treasured in the cabinets of the curious. The perfection of their furniture, china, laces, jewellery, and other personal equipments, formed, with gallantry and scandal, not the "délassement comique," but the real business of their lives. For them artists such as Marillier, Berain, Boucher, Vien, De Neufforge, Blondel, directed the skilled labour of Boule, Reisner, Gouthier, Vernis Martin, Clodion, Toutin, Dassier, and hundreds of other art workmen of less reputation but scarcely less excellence. Embalmed, like flies in amber, we meet here and there in French literature, with "preparations," as the doctors would call them, of the "morbid anatomy" of foppery, which may be said to have culminated with the "chinoiserie" of the younger

* Etherege, "The Man of Mode."

† Shadwell, "The Virtuoso."

Crebillon; and finally degenerated under the "Poisarde" black-guardism of Collé and Vadé. In one of those clever but far from "proper" romances of the time—"traduite du Japonais en Portugais, par Didaque Hadezcuka, compagnon d'un missionnaire a Yendo, et du Portugais en Français par l'Abbé * * *, aumonier d'un vaisseau Hollandais, dernière édition, moins correcte que les premières"—we meet with the following inimitable description of one of these courtly patrons of Industrial Art: "Il brodoit comme les Fées. Personne n'avoit d'aussi beaux bijoux, ni en si grande quantité. Il se donnoit tous les jours quelques nouveaux meubles, qui faisoient la conversation et l'envie de toute la Cour. On ne fut jamais si curieux en dentelles, il avoit des manchettes du *dernier beau*, sur lesquelles on avoit représenté avec la plus grande précision *la guerre des Titans*. Au reste, il avoit toutes les modes de la première main, en imaginoit d'aussi bizarres que la *Duchapt*, faisoit des nœuds dix heures de suite, n'ignoroit aucunes nouvelles, épioit toutes les aventures, médisoit avec assez d'esprit, et assortissoit les porcelaines à *enlever*."

The last-mentioned occupation was a very serious one, and from the "valetaille" of the Royal "antichambre" to "the Pompadour" herself, the colour and mounting of a piece of "Celadon" china were themes of interest, second only to the movements of the Sovereign, his megrims and his dissipations. A writer of the period* thus describes the china-fever raging at its height in Paris:—

"On pousse si loin les choses, que parce qu'on est à présent dans le goût des Porcelaines, il y a des gens qui y mettent tout leur bien, et s'exposent à être ruinez par quelque faux pas de leur chat. Il n'est point de chambre qu'un étranger qui y entrera ne prenne pour un Magasin de Fayence: et l'on peut dire que les Fayenciers ont trouvé le secret de faire que tout le monde soit devenu de leur métier, par l'étalage qu'on a soin de faire de cette Marchandise dans tous les appartemens. Je voudrois bien savoir si l'on est aussi fou que cela en Provence."

* Lettres galantes, p. 216.

Nor was it only with his china that the petit maitre dallied: thoughts of his personal jewellery, and above all of his snuff-box, how it was to be made and how to be flourished, went far to occupy the small residue of brain left after an abstraction of that larger part given up to gallantry. Too often the multitude of "bagatelles" was but an index to the multitude of the amours; and as an illustration may be cited the case of that magnificent libertine of the old régime—the Prince de Conti. Of him a contemporary declares in a scandalous chronicle,* that "after the ladies of the opera the dealers in antiquities are those who will lose the most by the death of the Prince de Conti. For many years he has been addicted to the mania of collecting curiosities and pictures. Of these last I have inspected the gallery, which contains many specimens of the highest class and of the best masters. A list of his personal effects will be very singular. They talk of no less than 800 snuff-boxes and 4000 rings, but it is not likely that many of these will be shown to the public. The following is reported as accounting for this multitude. It is said that the deceased recorded each of his amorous conquests by a slight theft; taking from one her ring and from another her snuff-box. For these, there is no doubt he paid very well, and as soon as the object passed into his possession it was at once ticketed with the name of its former owner." The catalogue of his sale, which contains some interesting observations on the collection made by the celebrated dealer, P. Remy, fully vindicates all that the writer above cited relates of the Prince de Conti's pictures, and at the same time gives a more favourable impression of his tastes and talents than can be derived in any other way from the verdict of his contemporaries. In addition to pictures his collection comprised drawings, medals, terra-cottas, &c., of the highest class, which were kept under the charge of the distinguished antiquary, Miliotti, who was specially attached to the service of the "Grand Prior." In all the range of collection there is no class of objects of *virtù* which displays more exquisite workmanship than that in which

* L'Espion Anglois, ou Correspondance Secrète entre Milord All'Eye et Milord All'Ear. Vol. iv. p. 8081. Londres, MDCCLXXIX.

the cabinet of the Prince de Conti is said to have so peculiarly abounded. The design, modelling, colouring, and perfect finish in the chasing and enamelling of the snuff-boxes and bijouterie, made during the last half of the 18th century, have never been surpassed in the manufacture of any similar class of objects. Of the truth of this assertion the Loan Collection offered unquestionable demonstration in its seventeenth section. From the treasuries of his Royal Highness the Duke of Cambridge, Mr C. Goding, Mr Baring, Mr Addington, Mr Marjoribanks, Messrs Hunt and Roskell, and the Baroness Mayer de Rothschild, specimens of the most extraordinary perfection were contributed. All the celebrated manufactories of porcelain produced exquisite little *plâques*, painted with miniature figures, amorini, landscapes and flowers, expressly adapted for mounting in snuff-boxes and "bonbonnières," the lapidary fitted his *pietre dure* with microscopic accuracy with the same object, the worker in tortoise-shell covered the beautiful material in which he worked with piqué, forming patterns of the utmost intricacy in minute golden points and inlays, still for the same purpose; while on the mounts the goldsmith carved the most delicate wreaths and flowers, which the enameller heightened with brilliant and undying colour. For the snuff-box, the ingenuity of the chemist even was called into play to devise *mordants*, *resists*, and *pichles*, by the use of which different colours were given to various portions of the gold in the muffle,—thus green gold was relieved by contrast with light straw-colour and deep orange. The only rivals to the true Louis Seize snuff-boxes were the sword-hilts and watch-backs, of the same, and a somewhat earlier, date. Such objects form of course a kind of sequel to personal jewellery, and enter with equal fitness into the collector's category of "rarities" in all those cases in which, as in the objects of this kind displayed in the Loan Collection, their workmanship is of a rare degree of minute perfection.

Passing on to a consideration of the quality of "beauty" as exhibited in the Loan Collection, it is necessary to turn to labour and material, forming the exact antipodes to that usually exhibited in the class of "rarities." From time immemorial

bronze and terra cotta, stone and marble, wood, canvas, and vellum, all comparatively intrinsically worthless, have been ennobled by great artists, and have been chosen for endowment by their genius with extraordinary value; as though specially to proclaim that true art was independent, and soared far above popular prejudices, in the matter of the greater or less value of the material in which lofty conceptions were to be embodied. They would never willingly permit "the matter to excel the manner," but rather chose to vindicate what German writers would call their "subjectivity." No section of the Collection exhibited this power in a more transcendent degree than did that of the Majolica wares; the beauty and value of which may be said to be absolutely dependent on the amount of skill and fancy with which the painter has executed his task of decorating with enamel colours an otherwise worthless and perfectly simple piece of earthenware. On no other material was the perfect comprehension possessed by the Italian quattro and cinque-cento painters and designers of the true functions and principles of the application of coloured ornament to Industrial Art, ever so well shown. Nor was it only ornament that they so applied: in the figure subjects and elaborate compositions, generally introduced in the centres of the plates and dishes, we frequently meet with epitomes of all that is most to be admired in the works of the contemporary "great masters." Grand style, excellent composition, perspective, foreshortening, good light and shade, a freedom of execution, often reaching "bravura" of manner, and most harmonious colour, are rarely wanting. With such qualities we can little wonder at the great value of specimens such as those contributed by Mr Barker, Mr Morland, Mr Fortnum, Mr Henderson, Mr Addington, Mr Berney, the Rothschild family, and numerous other "cognoscenti." What the Nolan vases were to the ancients, Majolica was to the refined Italians of the 15th and 16th centuries.

Passing from a section too full of detail* to enter upon

* The catalogue supplies everything that can be wanted in this respect, not only for this section, but for all others: what it does not supply is that more general "aperçu" and "conspectus" of the subject, as a whole, which have been

further, we turn to the important series of bronzes—important neither for number nor dimension, but comprising many gems of extraordinary beauty. Far before any others must be placed the Paramythian bronze, exhibited by Mr Hawkins of Bignor, and purchased by that gentleman at Yanina, in 1798. It is similar in style to Payne Knight's celebrated specimens now in the British Museum, found at the same place. Unlike the ordinary run of antique bronzes, it is beaten and chased in repoussé work, and is not produced by means of casting. It is of the finest Greek time and style, and, on a small scale, is worthy to rank with the Venus of Milo, or the "Victory" at Brescia. "The composition represents Anchises dressed in effeminate Asiatic costume, his dog sleeping near his feet; seated on a rock, Venus, the upper part of her body nude, is unveiling herself, and gazes at the astonished youth; the genii of Love and Desire, figured as beautiful young boys with large wings, are seated near the goddess. This bronze, certainly one of the finest, if not the most exquisite antique bronze relievo now extant, is well known throughout Europe, from the many plaster casts which have been taken from it. Many defective portions of the bronze, notably the right hand of the figure of Venus, were restored in wax by Flaxman in a manner fully worthy of the original."

Of all the revivals of antique Art by the *cinque-centisti*, none was more successful than that of bronze-working, and it not unfrequently requires a practised eye to detect a *cinque-cento* from a late Roman bronze. Of both, numerous good examples were to be seen at Kensington, from the collections especially of Mr Fortnum, the Rev. Montague Taylor, the National Gallery of Edinburgh, and Mr Morland. Nothing in their different ways could be more perfect than were Mr Fortnum's "Latona," ascribed to Giovanni Della Porta, Mr Gibson Craig's little antique Venus, Mr Morland's Trajan, and Mr Robert Napier's candlestick.

Enamels are to common metal work what Majolica is to common Ceramics,—a medium for the expression of that class

attempted in these notices. Mr Thurston | son's tasteful descriptions should be possessed
Thompson's photographs and Mr Robin- | by every exhibitor and connoisseur.

of beauty which Mr Fergusson distinguishes as Phonetic, and the Germans commonly call *Æsthetic*. In both departments of production the painter's art is the medium by which the amateur's heart is reached, and in proportion, firstly, as the artist is good as painter, and, secondly, as ornamentist, so is the impression conveyed and the amount of beauty realized. The earlier forms of enamelling, when effects were produced by the *cloisonné* and *champlevé* processes, decorate objects which fall specially under the head of Archæological curiosities; since beyond their historical and ecclesiastical interests they but rarely lay claim to our profound admiration on any other score. But from the introduction of translucent enamelling and the subsequent processes of painting on a field of enamel, covering the whole surface of the metallic base, the artist was no longer fettered in the application of the finest possible design to the enrichment of the object, the surface of which had been so covered. Hence it is amongst the painted enamels of the school of the Renaissance in France that we have to look for some of the characteristics of the highest order of beauty in design. These characteristics took the forms in the Italian translucent enamels and in those of the school of the Penicauds, generally of a spiritual beauty of expression in the embodiment of religious subjects,—of considerable brilliancy of colour united with good composition in the works of Leonard Limousin,—and in those of Raymond, Courtois, Pape, and other masters, of great grace in the forms, founded, through the schools of Raphael and Primaticcio, on the antique.

For the collection of such objects our country has long been celebrated, and it is only necessary to refer to the pages of M. de Laborde's work * on the enamels preserved in the Louvre, embracing a delightful resumé of the whole subject,† to re-

* "Notice des Emaux, bijoux, et autres objets divers exposés dans les Galeries du Musée du Louvre. Par M. de Laborde." Paris, 1853.

† Mr Frank's writings on the subject, especially as connected with ancient glass-

working, and those of Mr Albert Way, and M. Labarte, are most interesting, and thoroughly to be relied upon, which is more than can be said of all the notices which have as yet appeared.

cognize the importance to the history of the art of the specimens so treasured up; more especially at Narford, and in the hands of Mr Danby Seymour, Mr Magniac, the Duke of Hamilton, the Rothschild family, Mr Addington, Mr Morland, Mr Marjoribanks, and Mr Gambier Parry. Limits of space forbid our dwelling on the tempting theme of the various beauties of the splendid series at South Kensington culled from most of the above collections and from many others.

It would be great injustice to altogether pass over the claims to be considered really beautiful, of many of the illuminated manuscripts. In such an exhibition, where two pages at most could be offered to the admiration of the spectator, he might be disposed to overlook the mine of wealth contained in many of the most precious volumes contributed by the Duke of Devonshire, Mr Weld, Mr Boxall, Mr Tite, Mr Sneyd, Lady Stourton, and others. Framed specimens of most rare value and quality, and exhibiting many of the best characteristics of Italian design at its highest periods, both of spiritual or pre-Raphaelite, and of material or post-Raphaelite perfection, were lent by Mr Holford, Mr Bohn, Mr Robinson, Mr Layard, and others. Most noteworthy, for grandeur of conception, were Mr Holford's "seated figure of Rome, ascribed to Mantegna,"* Mr Layard's initial B with the Archangels, and Mr Robinson's death of St Dominic; and, for delicate beauty of colour and ornament, Mr Holford's *Buonfratelli* and *Girolamo dai Libri*.

In any general estimation of the relative position of different objects, and different classes of objects, as models for the art-workman to study, and possibly imitate, we are bound to take into account, not only the abstract qualities evidenced in the object, but the special and probably temporary necessities of the student. At one time and in one country the constructive arts, including every variety of carving and cabinet modelling, as in Germany, for instance, in the 15th century, may be in a very high state of development, and yet in some particulars, such as a defective sense of harmony of colour, or in the prevalence

* For the author's views with respect to this precious fragment, see "The Art of Illuminating."

of a low type of animal and human form, the products of the country generally may be defective as compared with those of some other country in which the constructive arts may be in a far less perfect state. Again, at another time, a country's arts may have fallen into an academical and monotonous routine, and imperatively require such a stimulus as is derivable from the example of the liberty and ever-springing freshness and individuality of mediæval art; or at yet another moment, such individuality and liberty may have degenerated into license, and need that checking, moderation, and what the French call "*sagesse*," which is produced only by such an organized recognition of types and principles as lies at the foundation of any well-regulated academical system. In the few following remarks we would therefore be understood as looking, not to what is universal, but to what is special; not to what models should be for all time, but to what may be regarded as specially useful at the present juncture.

At the head of such, and looking to the current deficiencies of the English school, we would put such evidences of skill in figure and ornamental modelling and sculpture on a small scale, as were manifested in the ivory and box-wood carvings of the Loan Collection. In the use of alto and basso relievo, whether of subject or ornament, as applied to Industry, we are far behind our contemporaries in France; and to those amongst our artisans and designers who are striving to remedy such a reproach, South Kensington had abundance of "golden lectures." To such, an opportunity of examining and comparing Mr Field's Clodions, many of Mr Webb's matchless ivories, especially the "Moutier" diptych, the Arabic cylindrical box, and some of the mediæval specimens, the Duke of Hamilton's tankard ivories, many of the "Art bronzes," Mr Holford's ebony cabinet, Her Majesty's and the Duke of Buccleuch's Boule-cabinets, the Duke of Hamilton's "Riesner and Goutière" furniture, Lord Londesborough's repoussé armour, much of the silver plate and a good deal of the porcelain, would be likely to prove invaluable.

In a humbler but scarcely less important direction, there was probably no class of objects more valuable as suggestive material

for our manufacturers of the present day, than that which comprised a quantity of what is commonly known as Persian Faïence. It may not be unprofitable to briefly analyze the nature of its special suggestiveness. It is obvious that we have developed in this country at the present time in great perfection two distinct modes of production : the one, for the few, by the employment of highly-trained art-workmen, who can realize with rare exactitude designs specially made by cultivated artists for each product ; the other, for the many, by instituting such a division of labour as makes the artisan almost equivalent to the machine with which his labour is usually identified. Between these two extremes there is rapidly springing into existence an intermediate stage, in which all that can be best produced by machinery is so elaborated, thus leaving the workman at still greater liberty to infuse into such features of the object manufactured as have to be wrought by hand whatever measure of taste or design he may possess. Models for such a class of product are greatly wanted, and in this Persian Faïence we meet with many which are highly satisfactory. In looking, for instance, over Mr Louis Huth's beautiful series, we find scarcely a piece of an inelegant form, or with ill-applied or ill-coloured ornament, and yet in no one case do we meet with any such complication or difficulty of manufacture as need enhance the value of such articles beyond the current price of similar, but less beautiful, objects at the present date. Another point of view, under which such Faïence is specially interesting at the present time, is a recognition of the fact that every specimen has been originally intended, not for the treasury of the magnificent, or for the cabinet of the connoisseur, but to render common household services, and to minister to ordinary daily necessities. Beauty has a special virtue when it is common. The rose and the violet, which shed their perfume alike for the humblest and the loftiest, will ever receive more reverent homage at the poet's hand than the less popular fragrance of the *Stefanotis* or *Gardenia*.

Far be it from us to undervalue the more elaborate beauty, and use as models for study, of much that is obviously of alto-

gether exceptional demand ; all that is now intended to be asserted is, that if a nation persistently labours to make what is common, and most simply utilitarian, beautiful, it need be under no apprehension that failure will attend its artists' and skilled mechanics' efforts, whenever they may be enlisted in the production of objects rarely demanded, but involving the subtlest labour and the rarest magnificence. It is far easier to mount energetically, than to descend gracefully, in art industry, as in the "battle of life."

As forming a fair sequel to the Persian Faïence, and entering into a somewhat similar category, was the extremely curious and beautiful set of specimens of what is supposed to have been referred to in ancient inventories as "*verre de Damas*," no doubt the prototype of the later Venetian enamelled glass. This, like the Faïence, exhibits all that aptitude for the arrangement of conventional ornament in which the Orientals have excelled from the earliest periods in their history of which we have any cognizance. Both in design and process of execution, a revival of this beautiful Oriental enamelled glass would be a legitimate and most agreeable novelty, and would afford ample scope for the development of the workman's ordinary aptitude for the combination of ornament with form, in all cases when both are left to the same individual,—as it appears to us, no mean or unimportant condition, and essential to beautiful and homogeneous art-manufacture. Mr Felix Slade's, the Rothschild, the Hamilton, and other specimens of this rare Damascus glass, were worthy of really profound study, for perfection both of form and colour.

In the department of ordinary and precious metal-work, in which, within the last dozen years, this country has made the most extraordinary progress, the Loan Collection was rich beyond all compute or precedent, and pregnant with instruction, in so many different directions, as to defy our utmost efforts to condense the views we entertain on the subject into the limits of the present notice. Fortunately the good seed originally sown by Pugin, and nurtured since his eclipse by others on whom his mantle has in somewise descended, is now bearing

fruit abundantly ; and the interests of so many are now concerned commercially in the advancement of this art in a right direction, that the warning, encouraging, and urging voice of the art-critic is no longer as indispensable to the success of British metal-working (more particularly in the baser metals) as it was some years ago. Hence there is little reason to apprehend that those best calculated to take advantage of the lessons to be gleaned from the magnificent metal-work at South Kensington, have failed to pick up some of the valuable hints strewn "broadcast" before them. Perhaps the most important of all were to be gathered from a class of metal-work not unlikely to be overlooked by the cursory examiner of the collection, viz., the Damascened work, both of Oriental, Milanese, and Venetian origin, contributed, among others, by Mr Octavius Morgan, Mr Rhode Hawkins, Mr Henderson, Mr Hailstone, Mr Drake, the Duke of Hamilton, and Mr Nesbitt.* Our metal-work, as now produced, stands much in need of such judicious and appropriate surface decoration, as might be superadded by means of the processes of enamelling, niello, and damascening, and all evidences of successful results achieved through these processes in old times are, or should be, so many hints for time present. It is impossible to refrain from pointing out one admirable illustration of a combination of perfect silver-smith's work and perfect enamelling, in the case of Mr Paul Butler's exquisite little salt-cellar (No. 7843), which was truly, as Mr Smith describes it in his catalogue, a "most beautiful specimen of goldsmith's work of the French Renaissance," handed down to us, "notwithstanding its small dimensions and unusually delicate and fragile character, in a singularly perfect and unaltered state."

In the departments of decorative book-bindings, supplied mainly from the celebrated libraries of Lords Spencer and Gosford, Mr Felix Slade and Mr R. S. Turner, and of textile fabrics and ecclesiastical vestments, mainly organized and cata-

* These specimens might have been worthily supplemented by Mr Edward Falkener's fine collection, now lent by that gentleman to the Crystal Palace Company.

logued by the very Rev. Dr Rock, much was provided, calculated to be useful to those bees of the social hive capable of gathering industrial honey from such choice flowers.

In applying our fourth test of a first-rate collection to the one under review, we feel satisfied that it will issue triumphantly from the ordeal. Its archæological completeness and wealth in historical association were above and beyond all cavil. In Archaic relics of Celtic and Anglo-Saxon Art it was abundantly rich; the Royal Irish Academy and Lord Londesborough heaping the cases with "barbaric gold." The beautiful "Tara" brooch, the "Kilkenny," the Conyngham, and the Hunterston, were all present. The ring of Alhstan, Bishop of Sherburne, A.D. 823-867; the Lismore Crosier and Mitre, the Clonmacnoise Crosier, the Shrine of St Mauchan, and the Dunvegan cup, were all there. Of the traditional "tenure horns" of importance none were wanting. The Clephane, the Bruce, and the Tutbury were all lent for the occasion. In the department of Mediæval Art, the Colleges and Cathedral treasuries brought out inestimable relics. Mr Magniac, the Rev. Walter Sneyd, Mr Curson, the Duc d'Aumale, and Mr Beresford Hope were conspicuous among the private contributors. The superb Crosier of William of Wykeham, the unique nielloed super-altar, formerly belonging to Cardinal Bessarion, but now to Dr Rock, the Duke of Devonshire's carved box-wood Rosary, and the no less beautiful one belonging to Miss Macgregor, Lord Edward Howard's sculptured triptych, the Lynn cup, the Mitre of St Thomas à Beckett, the Syon Cope, the Fishmongers' Company's pall, the Steeple Aston Reredos hanging, the pastoral staff of Bishop Fox, Mrs Paul's cup with enamels "cloisonnés plites a jour," the Gospels of St Chad, the Benedictional of St Ethelwold, the Loutterell Psalter, and the Duke of Hamilton's series of niellos, were some few among a multitude of splendid specimens of ancient art. To the illustration of more recent art, and more particularly metal-work, our public companies and other corporate bodies made magnificent contributions.

In the class of personal relics, the proofs still tangible of the frequent "Romance of history" were endless. Here were the

beautiful silver bed-side clock (contributed by Mr Townley Mitford), given by Charles I. to Mr Herbert on that miserable walk from the "King's chamber door" to Whitehall; there, the watch worn by Cromwell "from 1625 until his death." Here, again, were another Royal Martyr's relics, "Mary Stuart's hand-bell of silver-gilt" (the property of Mr Bruce of Kennet), and her "gold rosary and crucifix" (the property of Mr Howard of Corby), given through Sir Andrew Melville as a last token of affection to the Earl and Countess of Arundel; and there, by way of contrast, was her Royal rival's "prayer-book, bound in gold, and enamelled, the workmanship of George Heriot." Here, again, was that most exquisite jewel, or "enseigne," belonging to Mr Gordon Cumming, "traditionally said to have belonged to Catherine of Braganza, and to have been given by her to the family of the Comptons of Hartpury, county Gloucester, of whom the present proprietor is the lineal descendant."

In spite of the interest of the subject, and the abounding material, one only personal relic more can now be noticed. That one is, however, of unparalleled importance. The iron chair given by the City of Augsburg to the Emperor Rudolph about the year 1577, embraces every characteristic we have allowed as conferring value in a collector's eyes. Its rarity is of course obvious because it is unique; its beauty is incontestable, as a model for imitation. Thomas Ruker's work must ever stand, with Quintyn Matsys', as a rod to hold in pickle over the backs of indifferent Smiths; and, at the same time, as an object of historical interest, it is on a footing of equality with any other appanage of Royalty preserved in any museum, at home or abroad.

There remains now room to glance only at one section of this collection which was also of absorbing and most varied interest: we allude to the magnificent series of portrait-miniatures. These were "historical relics" in the best sense, since not only had they belonged to, and been commissioned by, people whose memories have for the most part become "household words" amongst us; but they do actually snatch the bodily form and "presentment" of those who have long since past away, from the

oblivion to which inexorable fate dooms habitually things terrestrial. We may well be proud of our school of miniature painting, for in no country of Europe has it been surpassed. From the days of Holbein, onward through those of the Hilliards, Olivers, Coopers, Hoskins, Flatman, &c., the English aristocracy have never found pencils wanting to record their outer characteristics, and to reveal more of the kernel of the soul than would at first sight appear possible through the often coarse and thick shell in which it may have been inwrought. Happily the collection of such miniatures has long been a favourite hobby among the wealthy and noble, and the Loan Collection series was culled from no less than 120 cabinets, amongst which those of the Duke of Buccleuch, the Duke of Hamilton, Mr Magniac, Lord de L'Isle, Miss Burdett Coutts, Mr Bohn, the Rev. J. Beck, the Hon. Miss Baring (containing 19 by Petitot), Mr C. Sackville Bale, Mr T. C. Dent, and Mr Addington, were conspicuous. The Magniac Holbeins were superb.

We have thus hastily recapitulated some of the claims this "special exhibition" had to be regarded as a sight never to be forgotten by those who were fortunate enough to have an opportunity of inspecting it, and happily they ran close upon a million. Its qualities struck foreign amateurs of the most refined judgment, as they struck those in England most capable of appreciating such things; and by all a unanimous verdict was arrived at, that every one who had been concerned in its formation must have worked with hearty good-will, and with a discretion and energy worthy of so good a cause. To Mr Robinson, the superintendent of the Art Collection of the South Kensington permanent Museum, who was specially charged by "my Lords" of the Committee of Council on Education with the execution of the minute directing the formation of this temporary Museum, the public rest under a heavy load of gratitude. His hands were strengthened by the assiduous and freely-given labours of many eminent men; and the catalogue of the collection, a model in its way, will live probably for ever and a day, as a record of his and their energies, and of the unparalleled

richness, in all that is noble and precious in the Industrial Arts of the past, of the present generation of private collectors in Great Britain in the 19th century. Well may Mr Robinson christen his beautiful work, in which Mr Thurston Thompson's photographs embalm, as long as photographs may be supposed to have the property of embalming, many of the choicest graces of this exhibition, "The Art Wealth of England."

M. DIGBY WYATT.



RAPHAEL'S SCHOOL OF ATHENS.

THERE is no work of modern art to which the critic who has studied and realized the original effect of the grand compositions with which Phidias filled the pediments of the Parthenon, can turn with more satisfaction,—with less of the feeling that he is descending, than to the School of Athens by Raphael. There he recognizes the same magnificent scope of central idea, the same varied idealization of character, invention of motive, ingenuity of grouping, expressiveness of detail, action, and contrast. The same glorious mastery of the nude there is not, and the subject precludes more than the merest intimation of feminine presence and beauty, though supplied in part by substitution of the semi-feminine beauty of youth. On the other hand, there is compensating colour, and the painter has the advantage of securing a fixed effect of most favourable light and shade.

But not only is this numerous composition worthy to rank with those of Phidias, but it has also most remarkable agreement with them in general ordonnance. The laws of composition, pictorial and sculptural, have, in fact, a common dependence on an organic law that may comprise poetical composition also; and, indeed, pertain to poetry in its most inclusive acceptation.

We have here, as in the conflict of Athene and Poseidon, a central pair, with predominance cast in favour of the figure which takes the right-hand place; each member of the pair

embodying the culminating sentiment of a supporting group of adherents; each of these groups has its own secondary group, more remote in space, but so linked that there is no absolute break of dependence; while still more subordinate and scattered figures at either side carry off the ebbing composition to its term and boundary.

The mythology embodied in the Athenian pediments had a certain living reference to the religious impressions of their day; and for a parallel to this it might seem that we must refer to the paintings of the Sistine Chapel and to its tapestries, where it runs evenly enough. But, in truth, there is not wanting quite as pregnant an implication here. The great fresco which embodied the history of Philosophy confronted the grand composition of Theology; and the two set forth the concurrent and not disparate influences which were thenceforth to mould and modify the world. In these very halls came round the confluence of philosophy that sought for proof, and theology that would impose belief; it is a conflict that goes on still before us, before those of us who, having eyes to see, do not close or avert them, or disavow their evidence.

The artful contrast in principle of composition between the Eastern and Western pediments of the temple on the Acropolis, is almost rivalled here between the two great frescoes. On these matters I have disserted elsewhere, in essays which enter fully into the details and, as I would hope, into the spirit of the inventions of Phidias.

It seems strange that it should be left till now for any to add even one pertinent word in illustration of the work of Raphael. We still live in a world governed by the same dispensation of religion and politics under which he flourished, and his fame has grown continuously with increase of ages. Not altogether so his appreciation. Much that he realized for all time, as it might seem, faded out of memory with the eclipse of his contemporaries. Enough was ever left to admire and delight in; light enough was left for many an array of minor luminaries to fill their little orbs; and the depth of a fountain is not inquired by the thirstiest, who is easily satisfied by the abounding overflow.

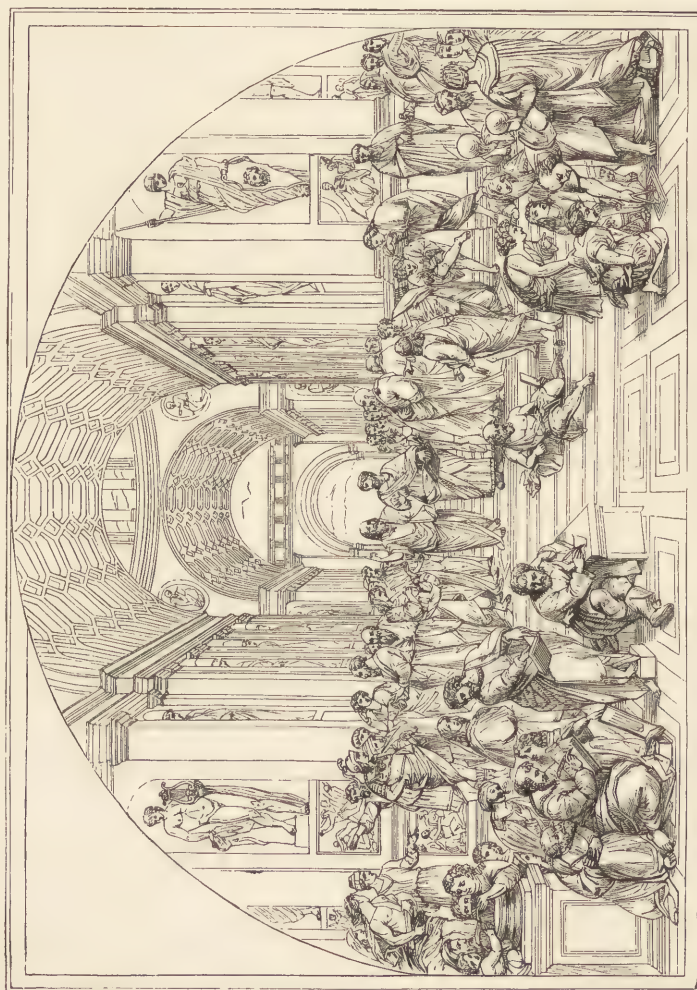
The fresco of Theology I leave unnoticed now, with record of discontent with the elucidations of its purport given hitherto, as having any pretensions to fulness and sufficiency. Should I ever have the happiness of studying the original, I may revise my present avowal of incompetence to make good what is wanting. I do not apprehend, however, a like ground, at least to the same extent, for deferring what I have to offer respecting the companion picture. I must regret not having enjoyed the fullest aid and advantage for criticism; I must with more self-accusation regret that I was not prepared fully to take advantage of an inspection of the cartoon at Milan; still I proceed, rather than reserve longer what may aid other students,—mistrusting the hope which the fate of many another tells me may be futile.

The title under which this picture has so long been known, the School of Athens, is happy and appropriate enough. The central subject is the display of the contrasted tendencies of philosophy realized in the leaders of its two great divisions, Plato and Aristotle, who taught at Athens. Their groups of scholars are attendant upon them on either side, ranged upon the higher platform, where the representatives of culminating thought have taken their stand. To the right and left of the lower plane, and upon the intermediate steps, are disposed, with attention to historical sequence, the representatives of those earlier speculative schools out of which the Athenian arose, and the later professors of science in the applications to which it stooped as to a conclusion, which was also in a certain sense a completion.

The chronological principle which is admitted in this painting is as distinctly overruled in the Dispute of the Sacrament, where saints of the Old and New Testament are ranged alternately; and Time is rather mingled than confronted with Eternity.

I propose, in the first instance, to proceed with the illustration of the figures and groups seriatim. Only when we have recognized the titles and significance of the elements can we appreciate the masterly artifice, the very organic vitality of the composition. The result and its processes are wonderful enough when, setting significant expression aside, we are content to dwell





SCHOOL OF ATHENS.

upon the charm and mystery of balanced lines and equivalent yet varied masses ; but the true miracle lies in the accordance of these essential contrasts with contrasts of character, in the harmony of moral and material fitness. Of all these whatever more it shall appear that there is to say, shall be said hereafter.

On the left-hand foreground, then, we have a philosopher easily identified as Pythagoras, with students and attendants intent upon his proceedings. His place marks him as coming in succession to a remarkable solitary student, who, unattended, pauses in writing in deep reflection ; while he has himself an indicated successor in an erect figure, who regards his labours indeed, but only to contrast them with his own.

The solitary student, I believe I am the first and alone in identifying as Democritus of Abdera ; but of my correctness I have no doubt, judging by his place, his characteristic costume, and his seclusion. Solid dress and serviceable boots, so incongruous with the general scene, mark him as the man of travel. He thus expresses the traditional obligation of Greek philosophy in its commencement, to external sources. Democritus resided long in Egypt, travelled to Babylon to learn from Chaldees and Persians, and some said that he penetrated even to India. He himself in an extant fragment (Clemens Alex. Strom. i. 304, A.) claims to have covered a wider range than any of his contemporaries. Early as is his date, his style of writing is celebrated for its clearness, vigour, and poetical elevation. Orator and critic, Cicero and Dionysius, associate his name with those of Aristotle and Plato for mastery of philosophical style ; I suspect that it was the contrast of its qualities to the obscure, proverbially obscure and difficult, Heraclitus, which originated the antithesis that in late times vulgarized the pair as types of laughing and crying philosophy. His works are highly esteemed and cited with pleasure by Aristotle, of whom he may be considered a precursor in wide scope and close consecutiveness of thought. He wrote upon mathematics, natural history, æsthetics, ethics, grammar, &c. ; but the general tenor of his works was directed to physics, and he is thus a fair type of the Ionian school of philosophy. His system involved a theory of physical

atoms and their evolution of natural phenomena by varied form, order, and motion *in vacuo*. "He was wont," said Antisthenes, quoted by Diogenes Laertius ix. 38, "to subject his conceptions to strict examination, living often in solitude and even occupying tombs." Stories are told which turn upon this tendency to lonely study; his fellow-citizens, in their solicitude, called in Hippocrates to cure an eccentricity which they could only interpret as insanity. Another tale exemplifies how perfectly he became absorbed in study, by his not observing the preparations for a sacrifice that were going on close by him. I suspect that it was as an allusion to this anecdote, that Raphael made him leaning upon an altar, or at least an altar-like block, at which he sits with pen prepared but absorbed in thought. Of the identification, therefore, of Democritus I admit as little doubt, as of his appropriate significance.

Strongly contrasted with the abstraction and solitude of the Abderite is the sage of Samos, occupied with steadily-moving reed amidst his group of adherents. A youth beyond the master, keeps a tablet inscribed with a musical diagram, in place for him to refer to as he writes, and exchanges remarks with a female seated behind. This female must be Theano, wife of Pythagoras, and we may call the boy beside her, his son Telauges. Diogenes Laertius specifies them as his immediate successors in philosophy, but Theano alone left writings, various. She is brought into distinct correspondence with the holder of the tablet by an expressive gesture of her hand, with fingers set as if marking a number or noting account. The tablet-holder I call the Pythagorean Archytas, distinguished in mathematics, mechanics, harmonics. (Boeth. de Mus. v. 15; Porphy. in Ptol. Har. i. 13.)

Over one shoulder of the writing philosopher, prepared to copy line by line as the page advances, peers, as I would say, Philolaus, reported to have been the first to publish Pythagorean doctrines to the world at large (Diog. Laert. viii. 55 and 15) in written form. Like Pythagoras, he is chiefly localized in Italy.

Pythagoreans were so numerous and distributed over such

extensive periods of time, that it is not wonderful if there is difficulty in defining a proper Pythagorean system. All notices, however, agree that a leading characteristic of it was a doctrine of numbers and of harmony, as the secret of the orderly arrangement and even of the essence of all phenomena. "Plato," says Strabo, "and at a still earlier period the Pythagoreans, styled philosophy music, and declared that the orderly universe, the cosmos, was established in accordance with harmony." Aristotle has very full references to these speculations, and, as he interprets them, it is hard to see how the abstract number escaped interchange with the physical atom on the one hand and with mental and moral qualities on the other.

Philosophy in its youth, therefore, made a bold attempt to strike into a shorter road to knowledge than is given to the questioner of particular instances. It was turned back by failure as in a premature attempt, but the road is there nevertheless, and as our knowledge improves we get help from sections of it from time to time, and the hope of ultimately uniting them; there are physical inquirers of no inconsiderable merit of our own day, who are as premature and as crude in their speculations upon the analogies of moral and material nature, as ever was Pythagorean philosopher.

The connection of this ancient philosophy with the theory of harmony is popularly symbolized by the tale of the variously-sounding anvil; but Raphael was within reach of much more digested information, as may be seen by reference to observations on the ancient alliance of philosophy and music, in the Courtier of his friend Castiglione.

Leaning forward, straining across, indeed, as if with some inconvenience from behind the domestic group, and overlooking the philosopher on the other side, is a standing figure, so markedly barbaric in features and in costume as to have invited from Passavant and others the title of Averroes, the Arabian. I substitute without hesitation the name Zalmolxis.

The Getan Zalmolxis, Herodotus tells, had been a slave of Pythagoras at Samos, and by his intervention was accounted for the introduction into the North of the doctrine of the im-

mortality of the soul, and something like the rites of initiation (Herod. iv. 96). The same process, in itself probable enough, of the transfusion of Hellenic ideas among conterminal barbarians, is found in the somewhat similar story, told on the same authority, of the Scythian Scyles, who, like his countryman Anacharsis, endeavoured to introduce Hellenism of habits and ideas into his country, and suffered in consequence. Scyles was taught the Greek language and letters by his mother, and he was initiated into the orgies of Dionysus (vi. 79), orgies which elsewhere Herodotus associates with Orpheus and with Pythagoras also.

Even this relation of Greek philosophy to the mysteries, and the Bacchic mysteries especially, was not left unalluded to by Raphael, to whomsoever he may have owed his information. At this point philosophy touched a crisis of degeneracy to superstition, and there was much in Pythagorean fraternities that accuses their principles of complicity with all that disgraces the name of Jesuitism. The figure, of full, not to say gross, habit of body and commonplace outlines, has been called Democritus, the laughing philosopher,—such shifts may a critic be reduced to by despair. I remarked that in the cartoon he has less a jovial than a sensual and earthy expression. He wears a leafy crown, vine or ivy,—Bellori says oak,—and so also does his associate, whose arm rests familiarly on his shoulder. He is occupied as if searching, not reading, a volume; he seems to be turning its leaves as if to a reference. An elder, whose expression makes it quite in character for him to be carrying a child, watches with anxious countenance the composed theurgist, as if waiting for a result. We have here, in fact, the agyrtes, or proper Orpheotelestes, such as he is described by Plato (*Polit.* 11. § 7, p. 364, E.), such as we find him a mark for the glancing imputations of Euripides in the *Hippolytus*,—man of many books, and claiming special intercourse with the gods amidst mystic vapourings from voluminous scriptures. The completion of the group, I have no doubt, is indebted to the description by Theophrastus of the superstitious man who goes monthly with his wife for purification to the Orpheotelestes, and if his wife is

not at liberty goes alone, taking charge himself of the nurse and children.

The child touching with his hand the cover of the sacred book, as if he had been placed in physical contact with it to make him assistant at a rite, while his face and attention turn another way, is a very type of the child at church, of all ages.

And so Raphael retained the Orphic mystagogue as defining and contrasting with the better tendencies of Greek philosophy, while he willingly showed him left aside by the main stream in a corner.

The main story of intellectual truth passes on by way of the philosopher of a certain free and open manliness of expression, who stands erect between the absorbed Democritus and the crouched and clustered group around Pythagoras. He is looking down upon the labours and illustrative harmonic tablet of the Samian sage, and he points at the same time to the page of his own book supported open upon his raised left thigh, with a manifest air of preferentially contrasting a theory of his own. Therefore he may well be Anaxagoras, as conjectured by Passavant. To account for the harmony of the cosmical elements, Pythagoras, or the system ascribed to him, trusted to the relations of numbers; Anaxagoras introduced *Nóũs*, or Intelligence, as the distributing and combining agency, "suddenly knitting and clamping together," according to a sentence from the commencement of his work quoted by Diogenes Laertius, "the elements that at first were in indiscriminate commixture." It is true that the philosopher of Clazomenæ seems to have confined himself entirely to physics, and, like the Ionians generally, to have concerned himself with speculations on the nature of the elements, as homogeneous or otherwise, and the theory of their reactions; in fact, with the problem of constructing a cosmogony on the fewest and most plausible assumptions. He does not appear to have touched the theory of morals, politics, or religion; and the moral factor *Nous* that he introduced, was employed by him, according to the objection of the Platonic Socrates, scarcely otherwise than as a mechanical prime-mover. But even so he marks a step of speculative advance, a stage of historical devel-

opment,—life supervening upon dead elements and dry calculations, if only as vegetations and instincts preluded the advent in the world of human consciousness,—of divine.

He stands in the picture next to, but averted from, the solitary Democritus, whose unsociable nature is said indeed to have inspired him with a certain antipathy (Diog. Laert.). He himself adopted as his home the city of Athens, the very seat and heart of active social interchange of thought. With many advantages he had to abate the perils of philosophizing under a popular government; he incurred prosecution for impiety on account of his freedom of physical hypothesis respecting the constitution and origin of the heavenly bodies; matters on which the Athenians long continued so sensitive that the same suggestions envenom the Aristophanic sting against Socrates. Like Socrates, he also had to be defended against a charge of perverting education: "Yet am I a disciple of this man," was the vaunt and the remonstrance of his friend and advocate, Pericles. We may disregard the suggestion that one of these parallel imputations is borrowed from the other—a mere reflex; thousands of years have elapsed, and systems of religion and polity have risen and have sunk, and still, at this very day, no public odium is more virulent than that which attaches to an expositor of the nebular hypothesis of the planets, or an advocate for the plurality of worlds.

The handsome youthful figure in white behind the philosopher of Clazomenæ, is said to be the portrait of Francesco Maria della Rovere at the age of 20, the Duke of Raphael's own Urbino. Here I do not doubt that he is in the character of Pericles, as he is clad in the festal colour of the Panathenaic festival,—Pericles, the political friend, disciple, and defender of the philosopher who in the picture, as in fact, forms the link and transition between the earlier physical systems and the moral and ethical philosophy of Athens.

Proceed we then to the lively depiction of the group immediately above, upon the upper plan, where Socrates and the son of Cleinias compose with Pericles and Anaxagoras below. Never was group more expressive: in many important respects,

I will venture to say, seldom has group been more negligently interpreted. Socrates is completing a demonstration, addressed to Alcibiades, and his habit of familiar illustration and his clinching dialectic process are equally represented by his gesture, as, advancing with a certain ironical vivacity, he extends his displayed right hand, but holds forward the point of the index finger with his left, the type of a necessarily residual conclusion, a demonstrable and demonstrated result. The youthful Alcibiades, in military costume as a commander, stands attentive but easily erect; his face is abundantly intelligent, yet his features have the mould of self-indulgence, and tendencies which no philosophical culture could correct, even apart from the odds of competitive seductions from high-born dames. (Xenophon, *Memo.*) Costume and pose together declare Alcibiades as an occasional visitor, not an adherent; there is much more of settled interest in the man who rubs shoulders with him, and contrasts with him as strongly in hardness of features as in vulgarity of dress,—the representative this of the artisans whose workshops Socrates haunted systematically, or the chance frequenters of the Agora, who were free to listen to his disputations and even to take part in them. There is something more, I think, in his grimness of contour and set of feature, than is due to strain upon an unexercised mind to apprehend an argument which is not beyond its capacity, but beyond its culture. The philosopher's conclusion has, I think, already set this hearer upon considering the terms of another equation involving the compatibility of the doctrine and its teacher, with a condition of things in which he has the vested interest of long habituation, at least, if not as beneficiary of its abuses. A shadow of the humour of an accomplice of Anytus and Melitus, is passing over the countenance that is beetled by that frowzy day-cap.

Above this head is visible a face of nobler, wilder type, with abundant hair, and perhaps a leafy coronal. I believe this to represent Euripides, the tragic poet; his physiognomy is well known now from numerous busts, and I presume must have been so in the time of Raphael, in which case the design upon a larger

scale than my engraving, should betray the likeness. The laurel, if truly there, intimates a poet, and Euripides was constantly satirized by the comedians as under obligations to Socrates for the sufficiently sceptical philosophy with which he garnished his tragedies very liberally; when their design was not with more malignity to extend prejudice from either to the other as an accomplice in impiety. Diogenes Laertius preserves the compound epithet applied to him as "Socratogomphus," "pegged together by Socrates," "Socrates-trenailed."

Still I am not very positive as to this identification; I can almost suspect that he and his coarser neighbour are Anytus and Melitus, the accusers of Socrates; all depends on expression, and on this point I require a better opportunity of judging at Milan,—or a better still at Rome. Meanwhile we may look forward to an elaborate reproduction which is advancing under the hands of a German engraver.

Behind Alcibiades stands another member of the group, who by his action connects it with that at the extremity of the picture on this side. He is in the costume of active life as compared with the philosophers, being succinct to the knee; and his red drapery even marks him as in semi-military costume, though he is not equipped with arms and armour like Alcibiades. I regard him by these indications as Xenophon, the participator and historian, and one of the leaders at least, if scarcely the chief, of the Retreat of the Ten Thousand, and the most authentic recorder of the *Memorabilia* of Socrates. The significance of his extended arm is happily invented. The scantily draped figure is a slave, hurrying in laden with books which the capped librarian with expressive hand indicates to have been sent for, and to have arrived. Speedily as they have come, the action of Xenophon waving them away, indicates that they have come too late to anticipate the brief and rapid analysis of the master. He has elicited the elements of a solution from the common intelligence of his auditors, and grasps already, and with no requirement of authority or reference, the infallible conclusion.

We see an assistant just beyond the slave; he carries his hand suddenly to his head with the impulse of self-accusation,

for having after all failed to find soon enough what was wanted. That his aid is not required is but poor consolation to him for losing an opportunity to be of use.

Xenophon is thus indicated as the man of books no less than of the field and of the world, as is most fitting for one who, for enlivenment in retirement at Scyllus, proposed to occupy his age "in hunting, in entertaining friends, and in writing histories."

The lean librarian and the active slave contrast in form and expression with the searchers of theurgic scriptures in the group below.

Great force is given to the concentrated attention of the figures in front of Socrates, by the form and face of one seen intermediately, who is so inclined towards the group as he leans upon the pedestal of the order, as to show that he belongs to the party, and may join actively in the conversation in good time, but at the moment is looking towards the separate group in the centre of the picture, and thus providing an expression for the essential relationship of the schools. We may call him Phædrus if we please; so far as I can see, no name is to be appropriated unless for our own pleasure. His eyes are looking across the space that is between Socrates and the solemn old fellow with conspicuous beard, who advances from behind, and, hugging himself in his cloak, listens to nothing, rooted by self-esteem in irremovable prejudice; blocking the way, as is the wont of such, of one behind, whose head at least has the air of endeavouring to catch an echo of the discussion going on with Socrates.

From Socrates we pass to the central group,—the central subject of the picture,—his pupil Plato debating with Aristotle, again a pupil of his own. They stand relieved against bright sky beyond, and between files of their respective adherents, who listen with sympathetic attention, with affection and admiration. Plato holds his *Timæus*,—if not the most valuable, perhaps the most characteristic of his works. His drapery is light pink, not without symbolical intent, and with right hand he is pointing upward and enforcing a certain remonstrance that is not unap-

parent in his face. We see the asserter of the Ideal prototype, of divine Love, of abstract philosophy, of immortal consciousness and immortal force.

That Aristotle stands slightly in advance and in front of his master, conveys his relative position in time upon the return wave of philosophy from ancient to the moderns; it also just a little signifies the comparative obtrusiveness of a system and of processes, which claimed, as the gesture of the master shows, to guide and regulate the ways and works of contemporary men. Strict, severe, trenchant, comprehensive, but above all things applicable, is the philosophy that is to be gathered in this school, and of which the tendency and sum are found in the *Ethics*, the book that the master bears to countervail the distracting influence of the *Timæus*.

Youth predominates among the adherents of Plato, and their figures and attitudes compose in flowing, bending, and blending lines that contrast with the more erect and angular forms opposite. The young man who heads the file has an appearance of familiarity with wealth and luxury, in his enriched robe and sandals. He may be a simple type of the general class of wealthy eupatrids who were so freely attracted and so welcome to the teachers of philosophy; or we may recognize him more probably as Dion of Syracuse, who at the age of 20 was a devoted disciple of Plato, as the young Alcibiades had been of Socrates.

The second figure in the file rests his arm easily upon the shoulder of Dion, while he addresses conversation to the companion on his other side. A like characteristic is seen in the group of Aristotle's friends, where even elders group with the same confidential embrace of trusting fellow-students. The appreciation of the sentiment of friendship pervades the writings of both, to an extent strange to the moderns. Friendship is a very tie-beam in the structure of the *Ethics* of Aristotle: "But for friendship," he says, "which of us would wish to live?"

The bulky but imposing figure, that is over-against the graceful Dion on the side of Plato, is Zeno of Citium,—the typical Stoic. Here alone in the picture would he be in place, and he is certainly identified, as we shall presently see. He

would not be recognized by agreement with personal descriptions. Diogenes Laertius has an authority to quote for giving him "a wry neck, a lean body, somewhat tall stature, dark complexion, thick calves, relaxed habit and weakly; he was gloomy, grave, of contracted countenance, and in dress stinted even to barbarism." It would be difficult to idealize this portrait so as to suit pictorial requirements of the head of a school so dignified as the Stoics; as difficult as it would have been to express the mind of Socrates without those certain liberties which Raphael has taken with the recorded details of his appearance. Some peculiarities however are adopted which are at declared war with gracefulness, and even in themselves verge on the grotesque, but they are such as it continues possible for expression and pose to dignify. Tallness is retained, but the disproportions of limb and body are reversed, and it is portliness that is exaggerated, while for the wry-neck is substituted the bare bald-head with exposed ear.

He hated crowds, we are told, and would even take care to be the sitter at the end of a bench in order to be quite free at least on one side: they who please may find in this a motive for the place in which we come upon him here.

Among the attendants on Aristotle, one of the most demonstrative wears the proper costume of the man of active life, the short tunic showing legs bare. I am not disposed to claim him as Alexander the Great, but he may typify the principle of the great soldier-king's ascribed discipleship; or shall we call him Callisthenes?

Diogenes the Cynic sprawls on the steps without regard to dignity or decency, though still as absorbed in study as the most composed; his wooden bowl is yet beside him, the comfort which, according to the story, he is to throw away with disgust as a superfluous luxury, so soon as he shall see a stooping boy lapping water from his hand. Aristippus of Cyrene passes him as he ascends, recalling the Horatian lines,

Omnis Aristippum decuit color et status et res
*Tentantem majora, paullo præsenti-
bus æquum.*

His rich drapery and tended hair betray him, and he indi-

cates Diogenes with laughter or contempt to another philosopher whom he meets on the descent, and whose rejoinder it seems to be to point to the Stoic as if to the committer of as gross, albeit an opposite, blunder. This can only be Epicurus. The contrast of the doctrines of Epicurus and the Stoics would alone explain and justify the gesture, but, moreover, Diogenes Laertius gives a page or two of Stoical imputations, and the lively retorts from the writings of Epicurus.

The young man who leans back against the wall, and writes eagerly with one knee brought up over the other in a position of constraint, and more fatiguing than he is at leisure to perceive, is a link between contemporary and traditional discipleship;—he is also a happy type of a habit of mind most distinctly contrasting in zealous hopefulness, with the general disregard deepening into unqualified dislike that is ascribed to Timon the man-hater. Diogenes Laertius gives Timon a place as a philosopher in course of succession, and records his reply to Arcesilaus, who asked him wherefore he had come from Thebes to Athens? “To have a fair sight of you all, and laugh out, and go back.”

Him I believe that Raphael has painted just above the bent and busy scribe; he has ventured no further forward among the groups than is necessary for his view of them, and keeps the pedestal on which he leans well between him and the philosophers. Engravings of his head to larger scale quite confirm the name; it is verjuice itself. On the verge of groups where every figure is talking, or preparing or prepared to talk, the unsocial silentary has not only pursed up his lips, but leaning forward discontentedly he has dropped his chin upon his hand, and, resting chiefly upon one leg, must re-arrange his entire position should he be moved, which he is not likely to be, to utter one word.

Erect, beyond him, with full front to the spectator, stands Pyrrho, the Doubter,—the personification of the dead intellectual sleep, not of stupor or indifference, but of alternations in absolute equilibrium. His hands meet across his body, one prone and one supine, as if symbolically aiding to keep in the mind's eye the difference of thoughts that verged on coalescence,

—as if to mark a certain contingency in which opposites attained to an interchange; and then, at last, whatever the result of these comparisons, it is reversed again by the counter-direction given to the pondering head. He wraps and contracts himself close in his mantle, as if to guard the tongue of the trembling balance from the slightest external waft; and his very beard seems to have lengthened downward and grown whiter during a suspense which, for aught that appears, may never have an end, and seems as though it could never have had a beginning.

So stands the type and leader of the doubters, variously styled,—Aporetics, Sceptics, Ephectics, Zetetics. They had to rebut charges of inconsistency, on the ground that they were themselves dogmatical, at least, in their principle of universal doubtfulness. They had their reply, which thus proceeds as we find it in Diogenes: "We admit that we see, we know well that we think; but how we see and how we think are matters unknown to us. We propound, in the way of assertion, that this thing appears white; we are far from affirming that it is white in reality. As to the declaration, 'I repudiate all definition,' and the like, they are not made dogmatically; they are of a very different nature from such an averment as that 'the cosmos or system of the universe is spherical.' This is an assertion of a matter that is uncertain, the other is an expression of opinion; therefore, in saying that we define nothing we are not making any dogmatical definition."

The starry sphere of the cosmos, held balanced by the figure in the lower plane, comes just below, and is relieved against the isolated and perpendicular figure of the doubter, and, realizing his very illustration of his doctrine, enhances the idea of sempiternal, self-poised equilibrium.

The motives that converge, conflict, and countervail each other in Pyrrho, are distributed visibly in the group to his left, where of three closely-placed figures, one advances with steady decision into the building, another is hastily quitting it, and between the two is visible the head of a third in absolute repose.

In the figure who retreats so precipitately, I incline to recognize at least the motive of an anecdote of Eurylochus,

disciple of Pyrrho: wearied out once at Elis with the discourses and questionings, he took to sudden flight, left his cloak behind him, swam the Alpheus, and escaped. (Diog. Laert. Pyrrho, VIII.)

And so we find indicated here a conclusion for speculative philosophy, antithetical enough to the incidents that mark its commencement at the opposite extremity of the picture, where books are brought in with eager hurry to feed the fire of disputation.

On the lower plan of the picture at the right hand, and in conclusion, the subject returns to the physical questions and sciences which it quitted in mounting with Anaxagoras to Socrates and Plato.

Satisfied, or disappointed, or simply exhausted in pursuit of the higher philosophies, the world reverts again to the study of the applicable and the practical, on the base of physical investigation or of certain abstract postulates, which it will lose itself no more in endeavouring to justify deductively.

Here Raphael has introduced himself and his master Pietro Perugino in a group with two philosophers, each holding a sphere. The nearest of these, there can be no doubt, is Ptolemy,—Ptolemy of the great Syntaxis, the *Almagest*. True, he wears a diadem and royal robe, but this, it appears from a reference by Passavant to anterior wood-cuts (p. 159), was a tradition of art; it arose, no doubt, from confounding the Egyptian astronomer with the Egyptian king, or at least from an ascription to him of royal race. Passavant intimates that picture-restorers have obliterated constellations from Ptolemy's sphere; I doubt whether they were ever there. Stars appear upon the companion sphere, and, repudiating Passavant's astrological Zoroaster as intrusive, I infer that we have here the earthly and heavenly spheres of Astronomy and Geography; not introduced without a feeling that they reflect the contrast of the schools of the idealizing Plato and realistic Aristotle, as that again repeats the contrast of the higher and the more material philosophies assigned respectively to the nearer and the more distant groups, the upper and the lower plan.

Ptolemy, then, I regard as present as a geographer, perhaps his more original title to distinction; and the astronomer I

should conjecture to be either Eudoxus of Cnidus, or more probably Hipparchus: both were advancers and perfecters of the theory of the sphere as applied to the observations and records of the incidents of Astronomy.

There is meaning and expression in the manner in which the two spheres are relatively handled. Hipparchus poises his cosmical symbol on the finger-tips of a single hand, to mark most emphatically lightness, self-balance, elevation: the globe of Ptolemy, held less regardfully, is touched or steadied by either hand. The celestial sphere also receives the full light; while of the terrestrial globe, but for a small rim of illumination on the side opposite to the celestial, only the darkened disk is presented to view.

In the original—I speak from observation of the cartoon at Milan—the head which I call Hipparchus has all the appearance of being a modern portrait, but of what celebrity or friend of Raphael I cannot say; I should have expected Castiglione, but the likeness will scarcely suit. Like Ptolemy he addresses and interchanges glances with Perugino, who is at the opposite angle of the quadrangular plan of the group, while the eyes of Raphael communicate with the spectator across a like interval in the opposite direction, thus crossing the double paths of light in the centre, an enhanced and yet simple adaptation of Raphael's favourite pictorial incident. The force of this group and combination, I have observed, is usually lost on those who know only the small engravings, from the corresponding directions of the eyes not making themselves appreciated. When the spectator is in front of the large cartoon, the perspective is fully explanatory, and it is no doubt helped again by aerial distance, in the fresco.

Raphael stands beyond and parallel to his master, as respectfully attendant or accompanying him while absorbed in pre-occupied attention to the expositor of Astronomy,—of the things supernal that symbolize the spiritual. Thus is expressed, at least thus is symbolized, that is, suggested concurrently in secondary place, the more exclusive devotion of the art of Perugino to the supramundane,—the religious, the divine. It

is expressive of the expansive genius of the art as developed by Raphael, that while he in no wise renounces his governing reference to the divine, he can still glance with sympathetic interest to the human, the studia humaniora, of which the mundane emblem is in the hands of the geographer, the very turn of whose attitude implies novel appeal and perhaps expostulation. Here we have the full and natural and satisfactory conclusion of the conflict of ideas expressed in the picture, as commencing with the protest of Anaxagoras against the materialistic system of Pythagoras, culminating in the rival expositions and zealous followings of Plato and Aristotle, and so passing through phases of rapt enthusiasm and perplexed suspense, till it harmonizes by transition again from the transcendental to the familiar, from the divine to the human, blending all motives and all inspirations, the contemplative and active, the enthusiastic and the practical.

In the last group of all, it is said to be Bramante the architect—whether the uncle of Raphael or not, at least his friend, ally, and fellow-citizen of Urbino—who bends down, compass in hand, to complete the mathematical demonstration of a figure on a tablet. No doubt he is in the character of Euclid, who was represented by ancient artists (Sidonius Apollin. Epist. XI. 9), as Raphael may have heard from those who were prompt to supply him so abundantly, with fingers extended as in the act of measuring.

Science, therefore, which at its very earliest rise aspired to heaven, has taken its flight around the universe, and comes back at last to minister to the wants and ways of man so condescendingly, that its function is aptly symbolized by Geometry, by the solution of a problem scored on the very surface of the ground.

There is even something not unintentionally apt in the marked mathematical ordonnance of a group, as a ring or circle of scholars with a central point. The boy on his knees watches the progress of the demonstration with eager but only opening intelligence; his comrade above him has already caught the explanation, and his index finger springs up sympathetically with surprise and pleasure; the youth in the middle has followed it so well that he merely points to the figure, and looks away and

upwards to explain result rather than process, to a later spectator who leans forward over him. This handsome youth, according to Vasari, is Federico II. of Mantua, the future patron of Julio Romano. He wears buskins enriched with lion's head ornaments,—marks, together with a certain deferential air in the attention that is being shown to him, of his distinction and patrician class.

And so we are brought round to where we commenced, and standing full in front of the picture, see a clear way before us up the steps to Plato, unimpeded by Diogenes, who lies more to the right, blocking the advance towards Aristotle, and as carelessly as though he were sunning himself on the basement of a temple. How truly Attic are all the characteristics of the scene may be gathered from the following description by Plato himself, of a philosophical congress in the house of Callias,—abstraction being made of the irony applicable to the special occasion.

Socrates narrates: "With this understanding we set out, and when we had reached the portico we stopped, discussing some subject that had occurred to us on the way; and in order not to leave it incomplete, but that we might finish it first, and then go in, we continued our argument in the portico, till at last we agreed. The porter, a eunuch, overheard us, as I believe; to all appearance the multitude of sophists had put him out of humour with visitors to the house, and in consequence, when we knocked at the door, and he opened and saw us,—'Heyday! sophists again,' he says, 'he is engaged;' and at the same time he slammed the door with a will, with both hands as hard as he could. . . . When at last we entered we found Protagoras walking up and down the peristyle, and in a line with him there were walking on one side of him Callias, the son of Hipponicus, and his brother by the mother's side; Paralus, son of Pericles, and Charmides, son of Glaucon; and on the other side the other son of Pericles, Xanthippus, and Philippides, son of Philomelus, and Antimærus of Mende, who is the most esteemed of the scholars of Protagoras, and studies professionally with a view to become a sophist himself. Certain others, who followed behind these

listening to what was said, seemed for the most part to be some of the strangers whom Protagoras is wont to carry off from the cities he passes through, charming them by his voice like any Orpheus, and they, under the influence of the charm, follow after his voice. Some of our own countrymen too were among the chorus. It was particularly pleasant to me to observe this same chorus, how handsomely they took care never to be in the way in front of Protagoras, but whenever he and they with him would turn, these listeners cleverly and orderly separated to either side, and wheeling round, kept themselves in the happiest manner still in the rear.

"Next I beheld, as Homer says [the allusion is to the visit of Ulysses to Hades] Hippias of Elis, at the opposite side of the peristyle, seated in a chair; and round him on benches sat Eryximachus, son of Acumenus, and Phædrus of Myrrhine, and Andron, son of Androtion, and various strangers, both his own countrymen and others. They seemed to be questioning Hippias respecting physics and details of astronomy; and he, sitting upon his chair, gave his decision to each of them, and went through the questions in detail." (A satirical allusion is covert here to the Minos of the *Necyia*—"seated, holding a golden sceptre, giving judgments on the Dead." *Odyss.* xi. 569.)

"'There Tantalus, no less these eyes beheld,' for, in fact, Prodicus of Ceus had lately arrived, and was in an apartment that Hipponicus aforetime used as a store-room; but now Callias, from the multitude of his visitors, has cleared it out and applied it to accommodate foreign guests. Prodicus himself then was still in bed, covered up apparently with skins and coverlets in great abundance. There were seated about him on couches close by, Pausanias of Ceramis, and, along with Pausanias, some youngster, quite a lad, and, as I apprehend, of the finest and best disposition, and personally very handsome,—favourite of Pausanias, as likely as not. There was this lad, then, and the two Adeimantuses, he of Cetus, and the son of Leucolophides; and some others were visible. What they talked about, however, I could not catch from without, though Prodicus was audible enough,—a mighty wise man he appears to me and a divine; but

in consequence of the grave tone of his voice, a certain hum was produced in the room, which made what he said indistinct. And when we had just come in there came in also meeting us, Alcibiades, the handsome, as you say he is, and I fall in with your opinion, and Callias, son of Callæschrus."

They who will go through the dialogue at large which is thus introduced, will not fail to appreciate the intellectual subtlety to which Attica was so abundantly native and hospitable, though it was from more earnest applications of it than is there exemplified, that accrued the best and truest glories of the school of Athens.

And so in this fresco of the Vatican, it is set forth how man is elevated in greatness and in glory by deepest study, freest inquiry, boldest questioning, checkless discussion, and most liberal instructions. Here we follow a catena of independent thinkers, each an innovator, each hopeful to crown with his novel truth the fabric of knowledge which at least it is certain to advance. Never in this world might truth herself breathe a healthier and more open atmosphere than in that seat of Athens, that was here displayed for admiration in the central hall of the very genius of repression.

Raphael not only embodied the forms and conditions of philosophical study, but even its limits and results. Speculation culminates, first in the antithesis, and then in the harmony of the Ideal and the Natural; and the generative antithesis finds its full expression in the symmetrical arrangement that pervades the composition, and indeed constitutes it a composition. Plato and Aristotle represent the poetical and practical aspects, which are equally conditions of an efficient and satisfactory philosophy, moral no less than physical. The corresponding groups on the lower plan take sides in a certain manner with the bands that are opposed above; the natural systems of Pythagoras and Anaxagoras were framed with even undue regard to theoretical and imaginative conditions, while Euclid and Ptolemy confront directly the most positive problems of life.

The harmonized and differentiated symmetry of these side

groups is one of the most wondrous achievements of all art, ancient or modern. Among ancient it ranks, I say, upon a level with the inspiration of the pediments of Phidias, as those with the most highly developed organisms of nature.

The details of the groups that introduce the subject are dependent for propriety on their immediate sequel, and yet are most distinctly correlative to those which conclude the subject; while these follow on with an independent naturalness, that seems to make them a necessity, from their own immediate antecedents.

On each side we have a solitary student absorbed, and contrasted with the busy master surrounded by his school; and Diogenes contributes as much force to the circle around Euclid on one side, as Democritus to the crowding scholars of Pythagoras on the other. In each case an intermediate pair of auditors or students take their own way; not without reflection on the mistakes of antecedents,—of Pythagoras, leader of a school in one case, of the solitary cur Diogenes in the other. The succession of the distances and intervals is the same on either side, but parallelism is skilfully relieved by Diogenes and Aristippus with his friend, being wheeled further into the background and seen under a different angle.

A sketch-study of the architecture is in existence; it may very possibly be a sketch from some small executed work, for it has a certain pettiness and ornamentative character that have been thoroughly eliminated in the revised design. Various changes of proportion are made; a semi-circular vault is substituted for the elliptical with great gain of dignity, and the pilasters, which in the sketch range with the niches of the statues, are made so much higher as to admit of additional tablets below the niches, and thus disengage the sculpture from the living figures.

Not architectural consistency, but happy pictorial invention, for the sake of variety and the introduction of important light, induced Raphael to stop the vault where the cornice returns, without caring to account for the lateral advanced wings or oici.

The scene represented is artfully designed to convey an impression of the greatest freedom and spaciousness. In front is

an open fore-court or vestibule, which is uncovered, or at least without any roof visible or accounted for; the pedestal and base of a column to the left are just indications, perhaps, that we are to assume a portico. Ascending by four steps we find the upper plan of at least equal lateral extent, till it narrows to the interval of the oici and the vaulted nave. From the light of the background, we infer that this is crossed by a transverse avenue or vaulted transept with a dome over the intersection. The perspective, however, is here somewhat contradictory, in fact at fault. The curved entablature agrees with the coved spandrels with their circles in perspective, but the spandrels would not be accommodated by descending upon the entablature of the order which is shown as if parallel to the plane of the picture. The incongruity is of no serious damage to the effect pictorially. As a matter of architecture, a collection of the very varied contrivances of the Italian architects and their imitators or rivals, to carry down domes and unite them agreeably with the order, would be very interesting.

Raphael has allowed himself some other licences of perspective much more momentous; for instance, in the heights of the figures arrayed in files on either side of the central pair of debating philosophers. If we measure the heights of the remotest figures in these files, by bringing them up to the plane upon which Socrates is delineated, it will appear how extravagantly they are proportioned. This deviation from accuracy is too gross not to have been conscious; but the painter who bestowed the most refined art upon the composition of contrasting and relieving heads in the two groups manifestly did not care to lose the effect of these combinations for the sake of technical exactness. So it is in art, as in morals, that a crisis will from time to time come round, when exactest justice would be extremest wrong; and genius by arbitrary prerogative wrests a grace beyond the literal law of academic rule, and relies upon and receives indemnity on the all-sufficient ground of satisfactory and beautiful effect.

Finally, as regards the statues, they are not assigned at random to their several sides. The god with the lyre is fitly

on the side of Pythagoras, the discoverer of his scale, and of Plato his reputed son ; in the bas-reliefs below him are symbolized the wilder moral instincts,—the irascible on one, the concupiscent on the other,—energies which it is the function of philosophy, of the higher music, to subdue or harmonize. Emblems of the material forces and elements, of earth, of fire, and so forth, appear to charge the tablets below the statue of Minerva, who stands armed with spear and shield high over the energetic groups on the corresponding side.

And now, though I have said by no means all that the picture invites to say, this is for me at least, and for my readers still more certainly, sufficient.

There is a copy of this picture at Oxford and another at Cambridge,—these I have not seen, but I have to acknowledge an opportunity that has been afforded me for comparing my impressions with a full-sized copy in the ball-room of Northumberland House. It is by Raphael Mengs, and was evidently painted for the space it occupies ; the upper portion of the background has been modified to suit this ; in certain other points in which it varies from Volpatti's engraving I cannot but think that it must be the correcter representative of the original.

W. W. LLOYD.

MODERN ETCHING IN FRANCE.

By PHILIP GILBERT HAMERTON, Esq.

THE greater part of the enjoyment which we derive from art consists in recognition of the truths which the artist intended to express. But people recognize only what they already know, therefore this pleasure is very slight at first, and increases with our acquired knowledge. And there are certain forms of art so strangely abstracted and abbreviated that very great knowledge is required in the spectator to read them at all, just as it is necessary to understand a language thoroughly if we would read letters written in it in a hurried hand-writing, full of marks and abbreviations peculiar to the individual writer. To the informed judge, this kind of artistic expression is, from its perfect frankness, peculiarly interesting; to the ordinary spectator it is uninteresting, because illegible. Finished pictures carefully prepared for the public eye, are seldom the quite genuine expression of an artist's mind, for he has usually learned by painful experience to adapt his pictorial language more or less consciously to the requirements of the market. But in his sketches, made only for himself, he is sincere and natural; and thus such sketches reveal the mind of the artist so clearly, and are on that account highly prized by the most intelligent lovers of art. These are some of the reasons why etchings, which are merely autographic sketches on copper, bitten in with aqua-fortis, are highly prized by true connoisseurs and entirely neglected by the general public.

Another reason is the different estimate of qualities of execution which is formed by persons ignorant of art and by real

students of it. The uninformed spectator admires execution for itself, as handicraft, with little reference to its meaning; the true judge calls that the best execution which expresses the most, and assigns the rank of masterly execution only to that in which exquisitely skilful handicraft is entirely charged with intelligence and saturated with significance. A curious illustration of this is afforded by a well-known elementary treatise on drawing by Mr Harding. It contains many clever lithographs from Mr Harding's own pencil; but at the same time he thought to make his book more useful and instructive by adding two bad illustrations, as examples of faults which the pupil ought to avoid. One of these was a pencil drawing of a country house with a pond before it, in the peculiar manner known as the "soft style;" another was a vigorous study of trees in the "bold style;" both were as false and wrong as systematic ignorance could make them. It is probable that Mr Harding did not foresee the consequences of his fatal ingenuity. He had admitted a very formidable rival. To ordinary spectators, innocent of art, the country house is the gem of the book, infinitely surpassing Mr Harding's own scientific performances. They coldly pass over his studies, but the country house in the soft style they hail with acclamations of delight.

Again, if you have a port-folio of engravings you must have observed that the plates which call forth the most eager applause are those in which machine-work predominates. Some of the very worst engravings ever produced in the world are the brilliant steel illustrations to books of travel which sold so largely about 15 years ago. Yet from persons who had never studied art, these works were sure of praise, evidently so sincere that it must have had its source in a sense of the most unfeigned gratification.

It would appear, therefore, that there are certain qualities of mechanical execution which, quite independently of truth or invention, afford a keen satisfaction to uneducated spectators. The "soft style" possesses, I imagine, the charm of a sort of foolish amenity which may be defined as a combination of

tenderness with ignorance. In the machine-ruled engravings the delightfulness lay probably in the clearness of the ruled lines, and the mechanically equal gradation secured by means of them in broad expanses of sky or water. It is needless to add that to all true artists and judges of art these fascinating qualities are detestable vices.

The art of engraving, having been so largely used to popularize painting, has naturally adapted itself in too many instances to the requirements of its extensive market. The "soft-style" exemplified in Mr Harding's lithograph has more or less infected thousands of expensive engravings wrought in copper and steel. Vices of execution even yet more untruthful than the machined skies of the book-illustrators have destroyed the veracity of plates which ought to have given us intelligent interpretations of an art, in which, when it is good, every touch is a manifestation of intelligence. It is impossible to look at any ordinary *large* engraving of a landscape without regret that so much labour should have been expended on the cutting of lines which represent nothing in nature, and which, though perhaps useful to the chiaroscuro of the engraving, are no compensation for the more intelligent labour which would have given *that* rightly, and with it an infinite variety of other and far more valuable truths.

What makes a good etching so peculiarly precious is that it gives us meaning severed as widely as possible from mere handicraft. It is a lump of pure native gold dug out of the artist's brain, and not yet alloyed for general circulation. But when artists thus trenchantly sever mechanism from mind, and offer mind by itself, they discover, of course, that it is not a very saleable commodity. Etching is not a lucrative branch of the Fine Arts. It is probably, of all the forms in which artistic genius may find utterance, the least lucrative. For some time past I have tried to ascertain, both in England and France, what sort of demand exists for etchings. They *do* sell, it seems, in limited quantities, for certain English books of etchings are out of print. But in England I always receive the same answer, "Etching does not pay." One most successful art-publisher

assured me, that with all his influence he could not force etchings on the public. Another emphatically asserted that the public did not like etchings—it liked “*hart*.”*

And yet so irresistible is the artistic instinct that our age is fertile in good etchers. Many painters, both in England and France, etch for the pure love of art without a thought of profit. I believe no English publishers ever so far forget themselves as to commit the imprudence of giving commissions for etchings;† but there is a noteworthy firm in Paris, Messrs Cadart and Luquet, of the Rue de Richelieu, who are doing all that in them lies to make etching popular. They have made their house the medium by which French artists who etch may find a ready access to the public, and have already issued a collection of etchings which has acquired sufficient importance to merit our careful examination, and which will very soon form, if it goes on, the largest series of etchings in the world.

The French Etching Club, called the *Société des Aquafortistes*, was originally formed at a meeting of artists held on the 31st of May, 1862. Messrs Cadart and Chevalier were appointed its publishers and managers, and the seat of the society was fixed at their publishing-house, 66, Rue de Richelieu.‡ A series of fundamental rules which I have before me was agreed upon. Any artist who may wish to become a member of the club can send a trial plate, which is exhibited at a meeting of the members. If the plate is accepted the artist is elected, and copies of his reception-etching placed in the Imperial Library. The club on its formation pledged itself to publish five etchings at the end of each month, beginning at the 1st of September, 1862; since which date it has kept its promise with perfect regularity. The etchings thus form a sort of monthly magazine, containing five articles by different contributors; and, indeed, their publication differs only from Fraser or Macmillan in this,

* Being rather amused at this exclusion of etching from the pale of art, I inquired what I was to understand by art, and was told “Birket Foster’s Water-Colour Drawings.”

† Except comic ones, now and then, for book illustration.

‡ The firm is now Messrs Cadart and Luquet, 79, Rue de Richelieu.

that the thoughts which it gives to the world are expressed with the etching needle instead of the pen. The club decides at its meetings when its members are to be called upon to contribute etchings. These meetings are held every month, and then the publishers account to the club for their management of its pecuniary concerns, of which it is sufficient to say in this place, that the club seems to be entirely at the mercy of its publishers, who bear, however, a singularly favourable reputation amongst artists for fair and honourable dealing.* A jury composed of five members, changed every month, accepts or rejects plates. Every member, except honorary ones, is obliged to be a subscriber to the publication of the club. He is also obliged to attend one meeting a year. The price of the annual subscription is fifty francs, for which subscribers receive sixty plates. Twenty-five copies, proofs before letters, are printed on *papier de Hollande*, and sold at double the ordinary price. The plates of the ordinary edition are also sold separately at a franc and a half each.

The appearance of the publication is excellent. It has a look of simplicity and importance which, in a work of this class, is the perfection of good taste. The monthly number consists, as I have said, of five plates, which are enclosed, loose, in a cover of grey paper, with the title of the work printed on the first page in simple bold type, red and black. The three other pages of the cover are devoted to the advertisement of works already issued by the club, or by separate members of it, several of whom have published books of etchings independently. The etchings issued by the club vary in size and shape, but are always printed on paper of the same dimensions, namely, 21 in. by 14½ in. Notwithstanding this large size, the etchings are safely and regularly sent to subscribers at a distance by being rolled on wood, and, so strengthened, entrusted to the post.†

* I have always heard M. Cadart, especially, spoken of by artists as a gentleman remarkable for kindness to them in many ways. Generally speaking, however, publishers are not much beloved by artists and authors, but there are exceptions, and M. Cadart is one of them.

† I give all these details for the use of any English artists or publisher who may desire to found a similar periodical publication of etchings in England, as well as for the information of readers who may wish to subscribe to that of the French Etching Club.

The quality of the paper deserves a word of praise. It is a rough, strong, hand-made paper, becoming smooth under the pressure of the plate, and leaving a rough margin, which enhances the beauty of the impressed portion.*

The art of printing etchings is difficult, and needs a degree of artistic feeling hitherto rare amongst printers. The reader may happen to know that printed copies of the same engraving differ very materially in excellence and value, but in their case, from the excessive care and equality of labour bestowed on the plate, the printing, if only mechanically equal, is likely to be tolerably successful. With etchings it is different. The artist has worked hurriedly perhaps, has over-bitten here, and not re-bitten there, and it is the printer's business to make his meaning as clear as possible, and help the effect of his plate. To do this he must be an artist also; hence printers generally dislike etchings, because they can make nothing of them. The French Etching Club has been peculiarly fortunate in this respect. It happened some years ago that one or two artists who etched, discovered a journeyman printer who printed their works with such taste and judgment that they declared the proofs were as much his work as theirs. Such a man was not to be lost sight of, and he soon became known amongst artists. When M. Cadart, the publisher, took up etchings, he knew where to find his printer. M. Delâtre, formerly the workman in question, has now a considerable *atelier* where several presses are always at work on nothing but etchings. He loves a good etching, and is himself an etcher. No one in Europe, that I know, prints etchings with so much *expression*.† And it is probable that, at

* The paper of some etchings I have just received is not so strong, at least in my copy; I cannot answer for others. Perhaps they use a thinner paper for copies sent by the post.

† This warm praise may scarcely seem justified by these illustrations, which were printed by Delâtre, but I find the toned paper not so good for etchings as the white *papier de Hollande*. A great part of the printer's skill consists in leaving a very

thin film of ink unequally over the etched part of the plate—it is, of course, carefully cleaned off the margin. This tints the surface of the impression, in a way often highly favourable to its beauty, and much of this tinting loses its effect on toned paper. Again, I think that proofs on paper of this colour ought always to be printed in *brown*, not black, because I perceive, now that the etchings are printed, that the film of black ink, as a transpar-

the present day, Delâtre is the only master printer in the world who prints nothing else but etchings.

To prevent the plates from wearing, they are covered, after being etched, with an infinitesimally thin coating of iron, by the electrotpe process. At first I did not believe it possible that this could be done without injury to the etchings; but I ascertained, from observation, that the iron was so wonderfully thin as not to fill up the slightest scratch of the dry point. And even if it did perceptibly injure, which it does not, the brilliance of the earlier proofs, this would be amply compensated for by the equal excellence of the whole impression, due to the protection of the copper.

In the arrangement of the present article, a few of the most notable Frenchmen who etch will be spoken of first separately. Then to the end of the article will be appended a complete catalogue of the works issued by the Société des Aquafortistes in the first year of their periodical publication, with critical notes. The principle adopted in selecting artists for separate mention has been this. Where the writer felt that he had materials for forming a decided opinion, he has expressed it at length, but, where he preferred to wait and see what the artist might yet achieve, he has only noticed particular works contributed to the *Eaux-fortes Modernes*. It has also happened, in one or two important instances, that it was impossible to examine *all* the best works of an artist, and in these cases the notice of the artist is withheld.* The great production of modern etchings which is constantly going forward in Paris will call for fresh criticism at a future time, when present omissions will be filled up. The writer particularly wishes French readers to understand that one or two cases of omission, which may seem like

ent glaze on yellowish paper, produces a compound tint, which to my eye seems dirty; whereas ink of the colour of burnt umber would have harmonized with the warm paper.

* Although previously pretty well acquainted with what had been done in

etching at Paris, I went there on purpose to make this article more complete, but as it happened that Messrs Cadart & Co. were making arrangements for removal to their new premises, a good many etchings were fastened up in packing cases, and for the time not to be seen.

neglect, are due to a very different cause, namely, anxiety to avoid the publication of opinions not grounded on a sufficiently accurate acquaintance with the artist's *whole work*. Every day's experience confirms a sincere critic more and more in the conviction that a human mind can fully manifest itself in art only by much production, and opinions founded on the works of one year may be proved mistaken by the labours of the next.

Bonvin.—In the series of etchings issued by M. Bonvin there are several which merit attention. A picture of the etcher himself, at work in the evening, with his lamp and framed sheet of paper to spread and temper its light, is powerful and effective, the subject affording a fair excuse for great depth of shade and strength of light, which are here simply truthful. The etching of a woman spinning is a fine composition, the figure of the woman being well supported by her wheel, and also in itself arranged so grandly that spinning seems ennobled by her air. The way in which the circumference of the spinning-wheel is *felt* shows that Bonvin has a delicate sense of form. The wood of the thin hoop is warped in one place, and this precious interruption of the circle is seized with great delight. But there is a strange contradiction in the spinning-wheel. Its spokes are represented as in rapid motion, on the system of multiplying them to an infinite number of radii, as illustrations of English sporting scenes represent the wheels of the vehicles used in driving-matches. Now if the wheel were going so fast that we could not see the spokes, it is obvious that neither could we see the depression in the hoop. The irregular shape of the wheel would not have prevented it from describing on the retina a *perfect* circle when in rapid motion. But I question very much whether the way of representing wheels adopted in sporting prints is at all defensible on principle. Pictorial art only undertakes to represent things seized at a *point* of time, not things as they may appear through a *space* of time, however short. If a wheel with twelve spokes is to be represented as a circle with a thousand radii, so, on the same principle, a man in rapid and violent gesticulation should be drawn with twenty arms. It may be answered, "But an artist is only bound to re-

present what he can see, and he cannot *see* the spokes." And can you *see* the legs of a race-horse when he passes the winning-post? And if an illustrator of our sports were to represent, on principle, a race-horse with a hundred legs, or no legs, would the owner of the horse be satisfied with the portrait, or any the more likely to pay for it, because you told him that an artist's business was to paint only what he could see?

Two other notable things in Bonvin's album are a capital boy with a plate of soup, and a clever little sketch in Paris. The boy is waiting till his soup cools, and one is authorized to conclude, from his earnest expression, that when only cool enough, it will speedily disappear. One cannot praise this etching more highly than by saying that it almost equals in affectionate fidelity the glorious English hungry boys of William Hunt. The sketch in Paris has far more feeling than Martial, and is almost comparable, for truth and delicacy, to the noble work of Méryon.

Chauvel.—This artist had one or two works amongst the rejected pictures at the Salon, which, in the general opinion, the jury did wrong to refuse. He has published a great many landscape etchings, marked by no quality beyond industry, some power of composition, and a certain degree of feeling for some aspects of ordinary nature. I perceive no delicacy nor grace in his work, except now and then in his branches, his twigs especially being often light and good. But in his large trunks he entirely fails to express the tree anatomy, conceiving a trunk merely as a thick round piece of wood, not seeing the growth and life of it. Nor is his foliage of any value, no near leaf being ever rightly drawn, and the execution fails to express the character of each kind of foliage seen in the mass. The foregrounds, too, are often covered with shading which has little meaning, and is only of use for the chiaroscuro of the design.

Foliage may be dealt with on two different principles. An attempt may be made to imitate it accurately, which is extremely difficult and laborious, or, to evade this difficulty, a system of interpretation may be resorted to by which the character of foliage can be quite intelligibly rendered, without any attempt at imitative

accuracy. One of the most resolute efforts after genuine imitation was the willow in the well-known *Ophelia* of Millais, and the most widely-taught system of interpretation is, in England, the one invented by Mr Harding. Chauvel also attempts interpretation, but he has not sufficiently analyzed the different species of natural foliage to render them with power and truth. For, be it observed, although resolute observation may ultimately enable us to imitate, we can never adequately interpret without going very far into the *philosophy* of natural appearances.

Corot.—One etching by Corot himself has been published in the "*Eaux-fortes Modernes*," and others by Bracquemond, after Corot, have been issued separately. Probably those by Bracquemond will be more generally liked, because they rather remind one of certain old masters; but Corot's own etching so perfectly preserves his manner as a painter, that it is more interesting than Bracquemond's translations, which entirely miss the mind of Corot. In the review of the Salon I had to speak of this famous artist, and the reader is referred to that article. Corot's mental constitution is so peculiar to himself that translation of his works is quite impossible. The etching-needle ought therefore to be frequently employed by him to render his ideas directly accessible to lovers of art not rich enough to buy his pictures. The one etching I have seen of his has all the qualities of his pictures except colour. It is noticed in the appended catalogue.

When Bracquemond translates Corot, all the pensive tenderness and lightness of touch are lost. Corot is a dreaming poet, with a soul sensitive to faint and exquisite influences, dwelling in a world of his own full of soft and glimmering mysteries. Bracquemond has a strong, clever, tough nature, admirably fitted for representing the field sports of strong men,* the physical life of animals, and such aspects of the external world

* An etching by Bracquemond called "Unearthing a Badger" is a capital sporting print, and deserves to be recommended to all who appreciate that kind of art. It is of large size, and would be effective in a frame.

as are to be apprehended by men in general who lead active lives, and are a good deal out of doors. It is quite impossible that such a nature should have enough in common with that of Corot to be able to render a single thought of his. As well might you ask a sparrow-hawk to sing you the song of the nightingale.

Daubigny.—It was my duty, when reviewing the Salon, to speak somewhat severely of Daubigny, on the principle that when artists are influential it is necessary that their defects should be frankly pointed out. In Daubigny's case the defects are weakness in form and colour, his chief merit being a pleasant, semi-poetical feeling, for one or two familiar aspects of French lowland scenery. However, it is so difficult to draw and paint at the same time, that many artists who are really excellent draughtsmen produce, when embarrassed with colour, works so deficient in form as to lead to the erroneous conclusion that they are ignorant of drawing. It is therefore desirable, before publishing one's impression that a painter cannot draw, to examine some sketches or drawings of his from which colour is entirely absent. Daubigny's etchings confirm the impression made by his pictures. They are full of evidence that he does not observe form attentively. I am aware that the volume of etchings called a "Boat Voyage" is scarcely to be considered a serious performance, but rather a sort of painter's by-play; nevertheless, I imagine, a good draughtsman *could* not, however carelessly, turn out work so shapeless as this. A landscape painter, especially of lowland scenery, may be supposed to know enough of trees to sketch them efficiently, however fast; but in all this volume, though it purports to illustrate a voyage between the wooded shores on the Seine, there does not occur one single instance of even a tolerable tree. The concluding plate is a curious proof of Daubigny's want of observation. The principal object in it is a railway train, and any amateur who draws railway trains for his children could make a better. The proportion of the gauge of the rails to the breadth of the carriages is entirely missed, and the wheels have about the same diameter as the crown of the hat which the figure is waving out

of the window. These inaccuracies may be partly intended to be facetious, but there is no proof in the volume that the artist *can* draw at all, even when he tries. John Leech is ten times as facetious as Daubigny, and would have made far better fun of the incidents depicted; yet John Leech, though not a professed landscape painter, only a caricaturist, would have given us pretty river landscapes sketched always with great truth, and when he came to the boat, and the railway train, we all know with what perfect knowledge he would have treated them.

It is painful to me to have to speak disparagingly of Daubigny, because I thoroughly sympathize with his love of boat voyages, and feel a strong personal attraction towards him on account of his way of life. He loves nature, I believe, very sincerely in his own way, and paints directly from nature in his boat, as we see him doing in an effective etching he has given us of the interior of his cabin. There he is hard at work with the brush, surrounded by the utensils necessary to his simple existence as man and artist. There is his bed, turned up against the wall, a string of onions, a frying-pan, a gridiron, a lantern, a coffee-pot, two fish, pipes of course, and portfolios. A satire on realism is cunningly introduced in the corner, on a canvas lying there and adorned with three trees stuck up like equidistant besoms, across which is inscribed the fatal word *réalisme*. Now, is it not very lamentable that a lover of nature like Daubigny should have been arrested in his progress by the weak dread of a mere word? If Daubigny had worked innocently without the fear of realism before his eyes he would probably have learned to draw long ago, and even to appreciate the splendid colour that glows in an infinite mosaic all over the fields of France. Better still if he had passed his youth, as all landscape painters ought to do, in the school of a severe and genuine realism, in which school alone is any true study possible. For if you are never to copy nature for fear of being called a realist, how are you to learn anything?

There is however an etching by Daubigny in the *Eaux-fortes Modernes* so grand and impressive in feeling that it will be a pleasure to praise it heartily on that ground.

Flameng.—Many people in Paris have a high opinion of Flameng as an etcher, an opinion I do not fully share. He is a clever illustrator of character, and skilful in his way, but the purely artistic qualities of his work are very slight. M. Flameng has published a series of illustrations of Parisian life, which are exceedingly valuable and interesting as records of the sort of existence which is going on around us, but they seem to hang in too undecided a way between caricature and serious art. Considered as character sketches, they appear to an Englishman accustomed to the delicate humour of Leech and the hearty satire of Doyle, to lack salt and savour; whereas, if we judge them on artistic grounds only, we find no sense of beauty, and but little feeling even for the picturesque. It is right however to add, that in some of Flameng's efforts at pure art, there is a sort of power which has a strong influence on many people, though it leaves me unmoved. A large etching by Flameng representing a vision of Christ appearing to a French girl has made a sensation. Perhaps the best of Flameng's illustrations of Paris is the one entitled "*Les Copistes du Louvre*." I believe it to be one of the most perfect things of its kind ever produced, uniting quite literal fidelity to a quiet satire full of point, yet too gentle to wound any one. The old lady who is seated reading is almost as good as a figure from Hogarth: she is there no doubt to protect her daughter, and being bound to the spot by that stern maternal duty, how is she to amuse herself by wandering about looking at pictures? So she has provided herself with a book, from which however her motherly eyes are diverted whenever, as at this instant, some gentleman finds a pretext for speaking to her tall daughter. That gentleman, with his hat in one hand and his *pince-nez* in the other, is pretending to ask something about the very expensive Murillo which hangs just before us. His air of serious interest and polite inquiry is amusing. The artist in the middle, with his back to us, is a type. He is exactly the sort of person that kind friends delight to point to as one's professional brother. He has a wonderful hat, a sort of enlarged wide-awake with the crown crushed in, hair of immense length and thickness, a

shapeless garment doing duty for an over-coat, with trousers and boots quite painfully inelegant. On the right stands a poor old man who has lost his right arm, and is painting diligently with his left, his charged palette hanging close to his little square of canvas or porcelain. He has a sad expression as he toils on, staring at his work through his spectacles. He has taken the wise precaution to wear an apron, and both he and the other artist have brought bits of carpet to stand upon, for it is winter. There are two ladies hard at work, one of them, without her bonnet, displays her back hair duly rolled into the shape of an ammonite, which that scientific observer Flameng has delineated with great accuracy. The other lady is perched at a dizzy height on a step-ladder before a tall canvas, on which she is going to make a copy of the expensive Murillo before mentioned. The lady on the ladder is finely draped in a warm cloak with a cape, and her broad-brimmed hat crowns the whole composition, which is arranged with great skill. There are a few figures of spectators, a sixth artist on the left side, and two children. Lastly, there is an astonishingly tiny painter with a bushy head of hair, spectacles, mahlstick, stiff-collar, cravat, and everything complete, even to a faint indication of what may possibly be intended for a moustache.

Such are the types selected by M. Flameng from the rich variety to be found amongst the Copyists of the Louvre. Has it ever occurred to the reader to inquire for what purpose copyists exist at all? It is a mistake to suppose that they are learning to become original painters. They constitute a distinct class. Copyism is a trade of itself. A clever copyist gets less precarious pay than he could as an artist, and so works on, encouraged by a constant demand. But the copyists are injurious to the interests of art in two ways: first, by widely disseminating bad translations of noble works; and, secondly, by preventing real students of art from seeing those works. It is utterly impossible to see the most popular pictures in the Louvre on ordinary days on account of the copyists' apparatus of step-ladders and easels and large canvases. If M. Flameng's very clever and truthful etching could procure the all but total exclusion of

copyists from the Louvre* he would have rendered a real service to the fame of the old masters.

Henriet.—There is much solemnity of feeling and sense of wildness in Henriet's work, but his execution is not only mysterious, which is a merit, but *confused*, which is a great fault. Two subjects which seem to be Russian, one of a rude waggon with peasants, and another of a carriage on its way at full gallop, are impressive.

The etching of a poor man enjoying himself, and the verses engraved round it, are, etching and verses, both pathetic. The etching, however, does not rank high as a piece of workmanship, being vague and imperfect in execution. The sentiment of the subject is explained by the stanza.

Il n'est rien si noir ici bas
Qu'un jour il ne pénètre pas
Par une issue
Un peu d'amour et de gaieté
Lumière rare en vérité
Mais bien reçue.

Hervier.—This artist has issued a very interesting album, which he calls modestly "attempts" at etchings, *Essais à Eaux-fortes*. The subjects are very various, executed in different styles and with very different degrees of finish. The pervading characteristic is, artistically, the sense of the picturesque; morally, a sort of bitter dwelling upon poverty and weakness and ruin, not unlike what we find in Hood's graver poetry. There is obviously a strong artistic gift, much invention, and great power of rendering things. There is a grand arrangement in a sketch of a boat on a rough sea with the sail low, and halyard caught in the wind. The way the halyard whips about in the wind is truly hinted at, but every observer will feel

* It may seem cruel to deprive these people of the means of earning their bread, but it would be easy to find them work of a more useful kind. For example, most of them, after a little practice, could paint accurate studies of objects of historical interest, which studies might be wisely

commissioned by the Government, and given to the French Lycées, where they would be of the utmost use. There are many such purposes to which the industry of the copyists, now so lamentably misdirected, might be diverted with advantage.

the grandeur of the composition, and especially the power of the figure at the helm. The blurred execution is to be considered, I imagine, rather an experiment than a manner definitively adopted; still, in this instance, the wildness and rudeness of the work have a certain harmony with the subject, and help its impressiveness. It would have required far greater skill and science to produce the same effect on the spectator's mind in a carefully finished line engraving.

In speaking of Hervier's strength, which is great, I must observe that his system of light is that of a merely clever artist, not a truly noble one. Indeed, all his work is clever to a vicious excess. His vigorous sketching on copper has the two faults of being often vigorous where it ought to be delicate, and picturesque where it should be pure. He has little sense of grace; his susceptibility to light is rather that of a man dazzled by its mere force, than of a student who intelligently watches its play and reverberation. There is the usual attachment of the picturesque artist for boats, and wind-mills, and poor thin, dirty people. The strength of Hervier lies in his inventive arrangement and the stern portraiture of poverty, his weakness in the almost total absence of anything like severity or purity of form. There is one inferior kind of art which is merely picturesque, and another, also inferior, which is rigidly scientific and academically regular; but there *is* a noble and perfect art, in which, as in nature, the picturesque and the severe dwell side by side, in friendliest opposition, each continually enhancing the delightfulness of the other.

Jacquemart.—A splendid example of a kind of realism, which is not only faithful and true, but also beautiful. There is no etcher in modern France to be compared to Jacquemart in these respects. He has chosen what some people are pleased to consider a very humble walk in art: he draws flowers, and little familiar objects of all sorts, down to the commonest household utensils; he copies porcelain vases, the bindings of old books, and other such things admitting of accurate imitation; but in the *way* he imitates and arranges his materials there are such delightful ease and grace, such charming and truly poetical feel-

ing, such marvellous manual skill, that Jacquemart's etchings are amongst the most admirable things in the art. The only works of his which I have space to notice here, are his little album, the Four Elements, a larger series of eight studies, chiefly of flowers, and his contributions to the *Eaux-fortes Modernes*.

His way of treating the "Four Elements" was by grouping small objects together which tell their own tale. The pictures so arranged are exquisite studies of still life. The common household utensils in France are so very picturesque that if only drawn well enough they can scarcely fail to make interesting designs, and Jacquemart has availed himself of their artistic qualities to the utmost. His *bouillotte*, especially, is a triumph, and surely no pair of bellows was ever drawn so beautifully before. In the illustration of air, the feather, and fan, and shuttlecock gave occasion for the exercise of Jacquemart's unrivalled * lightness of hand. A certain gravity of temper, which co-exists with his exquisite sense of beauty, finds utterance in his illustration of Earth, where a human skull, drawn with all his strength, lies near an opened grave.

That opposition of pains and pleasures which all life is continually offering to us, and which all poets harp upon without ceasing, is well illustrated by two etchings in the larger album, numbers five and six, entitled respectively "*Les Fleurs de la Vie*," and "*Les Ronces de la Vie*." In the first there are of course plenty of flowers, drawn as only Jacquemart *can* draw flowers, but there are also wine-glasses, jewellery, a fan, and a mask. The *Ronces de la Vie*, or knotty difficulties of life, are lighted by a lamp, the scholar's midnight lamp, and they consist of implements used in various laborious human occupations. High at the top of the composition is a painter's palette—there certainly is Jacquemart quite right, colour *is* a *ronce* indeed. And there is a portfolio full of drawings (or perhaps etchings), and in a pot on the left behold an engraver's burin, some etching needles, and a crayon holder. Beneath these an ink-

* Unrivalled, I mean, in France. In England we have two or three artists, especially Landseer, who possess the same quality in perfection.

stand with a pen in it (the peculiar *ronce* which engages me at present), then a pile of books (terrible *ronces* to schoolboys), a scrap of verse in manuscript with corrections, a roll of paper, probably music, some chemical apparatus, and a glass-stoppered acid bottle, which implies that etching may have its difficulties also. On the anvil hangs a wreath of *immortelles*,—does that mean that the dread of Death is one of Life's difficulties? Certainly no one will dispute the appositeness of the central *ronce*. Just under the lamp lies a pile of papers which are evidently *bills*. Ah! truly, Monsieur Jacquemart, here your mournful philosophy is only too indisputable, bills are indeed amongst the knottiest points of life! It may not seem at first sight very intelligible why the artist should have introduced the vine, and the oak, and the holly, to complete his composition; but the grapes are there, not as emblems of pleasure, but rather of the labour it costs to cultivate them, which to a French mind is as familiar as the toils of cotton-spinning to the men of Lancashire. The oak-leaves are well chosen, because oak is, of all familiar woods, the most difficult to work, and the leaves of the holly, being prickly, are so far typical of many human pursuits.

The groups of flowers in this album are remarkable for great care and truth, united with an elegance of arrangement which it is hopeless to seek for out of France. The French are, all of them, passionately fond of flowers, and make *bouquets* with such delight and so much natural skill, that the *bouquet*, in its perfection, may be almost considered an exclusively French product. The chief attraction of flowers is in their colour, and this in a great measure blinds us to the endless variety and perfection of their forms, but these etchings of Jacquemart teach us how well flowers deserve to be drawn.

Jeanron.—It would be a great convenience to critics if artists would always be at the trouble to give a title to each of their works. There are many etchings by Jeanron which I should have been glad to particularize, but as they have no titles I find it impossible to refer to them. There are several studies of wind-mills; how am I to make the reader sure which

study I am talking about? In the case of great masters who did not give titles to their works, lovers of art have been compelled to invent names of some sort, names in many cases strangely remote from the intention of the artist, in others attaching themselves merely to some trifling peculiarity of the design. Names are almost as necessary to works of art as to living persons, for it is inconceivable how any work should become celebrated without one.

I can only say then generally of Jeanron that his work is grand and nobly rude, and at the same time very manly and very masterly. There is a rough magnificence about it, utterly removed from modern prettiness. The face of an old bearded peasant with his hat on is full of thoroughly strong work, and the large portrait of a peasant woman is admirable for its directness and simplicity of intention. Amongst the etchings of Jeanron are to be noted a large donkey, and especially a peasant riding on horseback, seen from behind, in which both man and horse are sketched with astonishing ease and power.

The various studies of wind-mills are notable things in their way, wind-mill sublimity being always felt intensely by artists who love the picturesque. The pieces of landscape which occur occasionally are genuine and original. I should place Jeanron decidedly at the head of modern French *picturesque* etchers, but he seems to have no sense of beauty, and is therefore, like Hervier, excluded from the highest rank of artists.

Jongkind.—Also a man of genius, unquestionably, but of a dangerous kind of genius. What clever caricaturists do for men and women Jongkind does for landscapes and houses, that is, he takes what serves expression and leaves all the rest. Every stroke is full of character, on account of the singular faculty for selection which this artist possesses. No landscape sketcher that I know, can take so unerringly all that he wants, and reject so decidedly all that does not serve his purpose. Hence, of all modern etchers, Jongkind is the cleverest *sketcher* on copper.

But to this attractive sort of skill a large sacrifice has to be made. The habit of looking for certain facts in order to exaggerate them, and shutting one's eyes to other facts in order not

to be embarrassed by them, renders that calm equality of observation which is necessary to a thorough study of nature impossible.

Martial.—The first etching I remember seeing by Martial was "The Door of the Sacristy of the Collège de Beauvais, Rue St Jean de Beauvais," and that etching is so very conscientious, besides being such good sound work, that I examined each of his 64 plates on "Old Paris," with the utmost care and attention. The result was not quite so favourable as I had hoped. Martial is, on the whole, I believe, a trustworthy and unaffected workman, and often turns out etchings which are, in their way, things to be thankful for, but neither in invention nor perception is he to be compared to Méryon. His inferiority is nowhere better proved than by the plate called "Hotel de Nantes, Place du Carrousel," where the bit of the Tuileries on the left would have been so precious in Méryon's hand, and where Martial gives us a rendering of it so unspeakably poor that it resembles nothing so much as a bad engraving of the 18th century. The St Severin with the fountain is better, and there is some very rich and perfect work in the "*Tourelle de l'Hotel Schomberg*." In the "*Rue du Pantour St Gervais*" the curious slope and curvature of the old Parisian house-fronts are quite rightly felt and rendered, and in the "*Rue des Prêcheurs*," a Gothic carved tree at the corner of the house, bearing ecclesiastics for fruit, is imitated with much delicacy and skill.

Martial's art seems to be founded in some measure on the photograph.* It is certainly painstaking, and may be often very right as simple topography, but it proves no remarkable power of observation, nor any of invention. The most strikingly true plate in the series, entitled "*Pont Notre Dame, l'Arche du Diable, 1850*," had called forth some very warm expressions of admiration, which I was sorry to have to cancel when I perceived that the work was not original, but a copy from a drawing by Potémont. Still Martial deserves for this work

* The cabs in the *Place du Palais Royal* seem to have been directly copied from a photograph, so do many other details in different etchings by Martial.

the thanks and praise due to a faithful and intelligent engraver. The bridge itself is full of striking truth, even to the discoloration of the stones. The execution of the water is admirable; it is so liquid and brilliant in the foreground, whence flowing *from* the spectator it meets the masonry of the bridge,* which divides it with a smooth curling wave that I have never before seen so truly represented in art. The large ripples, or wavelets, which succeed to this, are equally remarkable.

This is not the only subject which, without being original, is admitted by Martial into his work on Paris. There is also a drawing by Potémont of the old Théâtre Lyrique, with the Théâtre de la Gaîté. In this the trees of the Boulevard are unusually graceful and delicate. Then there is an unpleasant view of the interior of the Catacombs, from a photograph which the enterprising Monsieur Nadar took by the electric light. This deliberate copyism of other men's work, and even of photography, belongs rather to the patience of an engraver than to the genius of an original artist. Nevertheless, Martial's work on Paris is important, and we ought not to be ungrateful for it. It is a genuine *record*, the interest of which is sure to go on in creasing.

Méryon.—There are two orders of artistic intellect strongly opposed to each other, each of which has for a time governed the world alone. They may be represented by two words, Discipline and Phantasy—better still by two civilizations, the Greek and the Mediæval. In our own time, the two stand face to face, on the same soil, in the same cities, struggling for the permanent mastery of the modern world. There are, in London and Paris, living Goths and living Greeks, each embodying in artistic forms the essence of the Gothic and Grecian spirits. Gustave Doré is a true Goth, so is Victor Hugo, Ingres disciplined and narrow as a Greek. But hitherto we have but one artist in whose organization the two powers dwell side by side, as

* It is well known amongst landscape painters that it is much easier to render the aspect of rivers when they flow *to* the spectator, than when they flow *from* him.

they do in the streets of our cities.* Strangely representative of our age is the etcher Méryon. He has the Gothic sense of the weird, the picturesque, the multitudinous; he has at the same time the antique love of pure clear line, and infinitely slight and subtle curvature. There is scarcely one of his etchings in which the two elements do not relieve and reinforce each other. For be it observed, the picturesqueness of your merely picturesque artist is never really rich and delightful, for it lacks a foil. And, for the same reason, the most classical rigidity will never look pure, but only mechanical, if there is not close to it some natural wildness and freedom. The chief power of Méryon's etchings, and their singular originality, consists in the helpful and effective contrast of two elements so strongly opposed as these. The one here given is not by any means a favourable example of the master, being in his early manner, and quite rude work in comparison to what he does now; nevertheless, even here, the two elements are already distinctly visible.† Observe the roofs and gables of the houses. Any merely picturesque artist would have made the gable of the best house as picturesque as the others. Méryon cuts it clear and straight, and so with the string courses and mouldings over the windows, which are given almost as precisely as in an architect's elevation. The other roofs, being by nature very uneven, are rugged enough. But the contrast is far more striking in other etchings of his. His drawing of the Parisian Morgue is as clear as a photograph, and would look almost like a copy of one, were it not for the subtle Greek curvature play-

* They did so in Turner to a great extent, but not so vigorously as in Méryon. Turner's Gothic was rich and mysterious, but not weird enough, it lacked the Gothic element of awful phantasy. He felt the grace of Gothic, but not its real old fear of ghosts. He could never have done anything like Méryon's *Stryge*. How superior is Méryon's sense of purity of line will be seen at a glance on comparing his etching of the old pump at the *Pont d'Arcole* with Turner's drawing of the same subject, engraved in the *Rivers of France*.

† The reason why this etching is given is, first, because it was the only plate by Méryon procurable in the time at our disposal, but even if there had been much choice I should have selected this, as being the only one of an important series which escaped destruction. Before Méryon destroyed his plates he had given this one to a friend of his, from whom I procured it. This etching is therefore highly interesting as the one thing saved from a sacrifice which lovers of art will ever lament.

ing in the apparently straight lines, and giving them life and value. And if you want to see how Méryon feels Gothic, look at the wonderful study called the *Abside de Notre Dame*, at the *Tourelle Rue de la Tixanderie*, at the *Galerie Notre Dame*, and in all his etchings, wherever a bit of Gothic comes. And where the two feelings are both required for the interpretation of one building, as in the *St Etienne du Mont*, whose architecture would tempt a Goth to enrich, and a Greek to refine, Méryon, with the strange equity of his double gift, cuts clearly the straight lines of the tower as if it were a white column of marble, and then turns happily to the picturesque ornaments of the base.

Of all the living French etchers Méryon is, I think, unquestionably the greatest. Several others rival him in technical skill, and each has his special gift. But Méryon is a man of rare and remarkable genius, combining in himself a balance of high qualities so very unusual as to give, by their combination, transcendent rank in art. And I confidently predict that centuries hence the works of this man will be jealously guarded in the portfolios of collectors, and that his name will live and endure as one of the immortal aquafortists. For he is gifted with the two grand gifts—eyes keen to see, and imagination mighty to transform. Victor Hugo said of his works: "They are visions." And the wonder and glory of them is, that not only are they visions, but, at the same time, so innocently faithful and simply true to fact. He is a poet, always trying his best to describe accurately what he has seen, yet, in spite of himself, infusing the poetic element into all his descriptions.

Méryon's progress is a good illustration of the natural advance from rude force to refined knowledge. When artists begin their career they usually seek power in mere blackness. The *Rue des Toiles*, given herewith, has all the signs which accompany the union of genius with inexperience. The shadows are strongly felt, and there is an ignorant attempt to render them in their full natural strength, which the best art never attempts. The reflections, too, are not half studied, so that in the shaded part of the street there is a confusion which

does not exist in such near subjects in nature. The figures on the left hand (especially the one in the balcony) are scarcely visible at first, and the houses on the two sides of the street convey no sense of the interval which separates them. The pavement, though right in its general curves, is scarcely, in its execution, sufficiently distinguished from the rest of the work. There are, in short, the usual faults of a tyro—blackness instead of reflection, and confusion instead of mystery.*

Yet, at the same time, there are in this work several strong proofs that the man who did it possesses the delicate artistic sense. Look at the roofs, how he feels their undulating surfaces, and how lovingly he follows their quaint and various outlines! Then how he revels in the old carpentry; all the facets of the oaken work being rendered everywhere with peculiar care and affection. Perhaps in this last word lies the explanation of Méryon's strongest charm. His drawing is not merely clever and inventive, it is affectionate.

It is peculiarly fortunate that a genius of this order should be at work in Paris at this particular epoch. Old Paris needed a feeling record before passing utterly away. The grandest city of the Gothic ages is yielding up her site to the fairest metropolis of the modern time; but in spite of the crowds of travellers who throng the Rue de Rivoli and marvel at the sculptured fronts of the tall houses in the long Boulevard de Sebastopol, there lingers yet, in many a Parisian heart, a tender feeling for the dear dirty old picturesque streets that have been demolished to make way for the new thoroughfares; and artists and lovers of the past turn with a passion every day more melancholy to the relics of old Paris that still remain for a few short years or months till the new Imperial City shall swallow them up. For these lovers the photographic record had not half enough sympathy and feeling. It needed a poet to celebrate the last hours of old Paris. And the poet came, holding an etching-needle (the best instrument, except the brush, for the direct

* Some of these defects are evidently due to over-biting, but not all; and this is no excuse, as the peculiar business of an *aquaforist* is to manage *aquafortis*.

expression of feeling), and endowed with strong love for Paris, his birthplace, love far-brought from long sea voyages, for Charles Méryon was a sailor, a naval officer. So he began his long task, at first amidst universal apathy and neglect, struggling also against the almost insuperable difficulties of artistic inexperience, beginning his work late, beating his brilliant wings against the iron prison-bars of the hard, unyielding, technical difficulties. What his moments of despondency must have been many an artist may divine. Painting he attempted in vain,—*there* the difficulties of colour seemed absolutely insurmountable. Etching he tried more successfully, but at that time, recent as it is, few cared for etchings, the buyers therefore were few. I have a copy of one of his plates, printed by himself, at this period, on a blank leaf of an old account-book, on the back of which are still the old commercial headings in red and black ink. Then came an event which all the artistic world now knows and deplures, but which, when it occurred, moved nobody. Méryon destroyed a whole set of his plates, save one, which is given herewith, as I have said. Since then Méryon has overcome his dejection and set to work again with increasing skill. His art has become more delicate, more beautiful, more tender; it has gained both in precision and fulness of detail, being now less confused yet more abundant. As to precision and mystery it lies half-way between Albert Durer and Turner. Méryon's city distances, over the roofs, remind one of both. I have no hesitation in assigning to Méryon a place amongst the great aquafortists of the world. He is true to the most patient and affectionate fidelity, he feels with passionate earnestness, and he is gifted with an imagination so strangely fascinating and strikingly original, that his art is nothing less than the utterance of a direct and peculiar inspiration.*

Queyroy.—M. Queyroy has published an interesting series of illustrations of peasant-life in the neighbourhood of Blois. The most curious subject is a shepherd on stilts with a pole

* The reader will find a catalogue of the works of Méryon, and a biography of the artist, in the *Gazette des Beaux Arts* for June and July, 1863.

behind him, the two stilts and the pole standing just like the three pieces of a painter's easel. The grave quiet face of the shepherd, as he stands knitting his stocking in this somewhat odd position, is an apt rebuke to our foolish tendency to call things absurd merely because we are not accustomed to them. In any neighbourhood where shepherds do not habitually knit stockings on stilts, this man, so depicted, will probably be considered ridiculous. The whole proceeding is, however, eminently rational. He sees his sheep much better up there on the stilts, the pole behind him affords him perfect repose, he can cross streams without getting wet, and as for the knitting, nobody who wears knitted stockings will deny that it is better to employ one's time so than to do nothing at all. The dog at the shepherd's feet takes life seriously too, and both dog and master are, in my opinion, more to be respected than idle dogs that protect nothing, and idle masters that produce nothing. It is due to the artist to add, that his work is quite worthy of his subject, being earnest and simple, without a trace of affectation.

But there is another subject in the series of graver import than this.

Has the reader ever noticed a child before a picture of living men and women? He first asks for an explanation of the action, then looks at the picture for a while contentedly, but afterwards asks in his way, why the action does not proceed. The subject, let us suppose, is a picture of a battle. Your little boy will be delighted for a few seconds, during which you are explaining to him that the Englishman with the lifted sword is going to cut the Russian's head off. But five minutes afterwards he will ask you why the Englishman does not decapitate the Russian, and you will find it impossible to make him understand that painting cannot give actual motion, but only action arrested at a given point of time. The child conveys, by his demands, a profound criticism on all pictorial art. I doubt strongly whether the most satisfactory art *can* deal with action at all, for the most fascinating pictures—those before which we could willingly dwell and linger for ever—represent absolute repose. Not stormy waves, but glassy calms; not flying clouds,

but the serene heaven; not fierce contention in the affairs of men, but their glorious rest *after* the strife, are the subjects best adapted for pictorial art. For a picture of motion can only be true for one instant,—if looked at long it becomes almost ridiculous; whereas a picture of repose takes hold of you, and conquers you quietly with its own eternal calm. A lonely lake asleep in its protected bed, dark hills in solemn twilight, a tender woman sitting motionless in mournful solitude, an old man in his arm-chair dreaming hour by hour of dear dead friends,—these, and the “long, long thoughts” of youth, though they strike not with astonishment at first, like furious fights and eager arguments, have power to bind and to hold, and lay spells on the hearts of men.

And if rest is more truly represented in art than motion, nothing can be so truly drawn as death. Accordingly we find that whenever death is represented nobly and solemnly by earnest men, not horribly by base men, it affects us almost as vividly as the presence of real corpses. For the touches of paint, the lines on the paper, or the chiselled marble, will always help us in one thing, they will lie perfectly still, as do the dead. Every reader will remember how awful is the stillness of the dead heads of Egmont and Horn in Gallait's picture.

Amongst the etchings of Queyroy there is one that you will never forget. It is the interior of a poor peasant's house. One candle lights it, and that somewhat dimly, so that we do not see all at the first glance. We see an old woman sitting very quietly near the oak-chest on which the candle stands; she seems to be telling her beads, yet not very attentively, being apparently lost in thought of a melancholy nature. There is scarcely a gleam of fire on the poor hearth, for wood is dear. Nevertheless a large dog is sitting staring at the few sparks that remain. You cannot see the dog's face, only his back and his tail, but you are perfectly aware that, for some cause or other, the dog's heart is profoundly miserable; there is that in the curve of his back which expresses bitterer sorrow than the most affecting phrases of lugubrious verse.

Behind the old woman and the chest is a rude bed, and in

the corner, dimly lighted, a rigid face, with its strangely stiff nose straight up in the air, and cheek-bones somewhat prominent. The neck and the chin too have an odd look, unlike the appearance of sleep. The man is *dead*. Yes, it is a corpse under the thin coverlet, in the only bed in the house, and a widow is sitting alone with it, and a masterless dog in his dim animal nature is feeling the first chill of a new unaccountable grief. It is that, and not the low fire, which makes him so wretched and comfortless.

There are many things in this work which deserve study, but it is too solemn to be coldly analyzed and reasoned about, and I would rather leave it to take its full effect on the reader's heart, which its quiet pathos will surely touch.

After examining the works of these and other living French aquafortists, after visiting a publishing-house which devotes itself especially to etchings, and a printing-house where nothing else is printed, the writer feels himself authorized to announce that etching as a productive art is at length revived in France. The art has, it is true, never been wholly extinct in Europe since the days of Rembrandt; for a few artists and amateurs have always, in a desultory manner, amused themselves with etching. Nevertheless, the entire apathy of the great body of the public towards etchings, and the consequent contempt felt by publishers for a kind of engraving which would not sell, had really excluded etching altogether from the list of productive arts. The production of original etchings, for example, in Great Britain even now bears no proportion whatever to that of pictures and engravings; nor is etching to be considered with us anything more than the hobby of a few artists and collectors and their friends. This feeble position of the art in England (in itself such a commentary on our loud pretensions to art-culture) is reserved for consideration at a future time. For the present we confine ourselves to its condition in France, and so we come to the delicate question, whether these French publishers and artists find that etching pays?

No fortunes have as yet been made by the art in France, but seven or eight artists live entirely by etching, many others

sell their plates, the publishers are contented, and the printer abundantly employed. Bracquemond, Flameng, Gaucherel, Valentin, Jacquemart, Méryon, and others, live by etching, earning what artists consider tolerable pay.

In this lurks a danger. The modern tendency to a minute division of employment, so useful in the mechanical arts, so fatal in fine art, will probably form a distinct class of etchers, and indeed something of the sort is already forming itself in Paris. These etchers will find it easier and more profitable to copy popular pictures by other men than always to invent designs of their own. They will try to surpass each other in finish, resort much to the burin, and so gradually arrive precisely at that point where our engravers are at present. It is, however, in our power to prevent this by resolutely refusing to buy any but *original* etchings, and by selecting these always with a view to truth and imagination, not mechanical polish. Whether this noteworthy attempt to restore the etching-needle to active service is to succeed or not, rests with the public. Where there is a demand for truth and originality they will spring vigorously, where there is none they will languish and decline.

Those who take an interest in etching will learn with pleasure that the periodical publication of the French *Société des Aquafortistes* cleared its first year's expenses, which were considerable, and that the list of subscribers is already longer than the publishers had ventured to hope for in the time. Amongst recent accessions to the active strength of the club may be mentioned His Majesty the King of Portugal, who is said to be an accomplished and experienced aquafortist.

Catalogue of Etchings issued by the French Society of Aquafortists, with Critical Notes. First year 1862—1863.

JACQUEMART.*

Frontispiece.

Has none of the exquisite finish of the etchings by Jacquemart already spoken of, but deserves praise for strength of effect and largeness of style, the etching materials on the left hand being drawn as truly and forcibly as the similar objects in *Les Ronces de la Vie*. There is a spirited Gallic cock, crowing with great energy, as that bird usually does.

The reader will perhaps observe that the tube of the glass funnel is slightly bent, as often happens to glass funnels—an inferior artist would have drawn it straight. So the palette in *Les Ronces de la Vie* is a little warped. These trifles, showing a refined sense of curvature in lines and variety in surfaces, are evidences of a delicate perception of form.

* It is most satisfactory to find that Jacquemart's peculiar talent is duly recognized and rightly employed by persons in authority. The following extract from the *Moniteur* (Oct. 25, 1863) ought to give pleasure to every true lover of art, and deserves quotation here as a notable example of a kind of Government patronage, unfortunately hitherto very rare, which selects the most capable workman in the country, and assigns him the very task most precisely suited to his particular kind of ability. The high intelligence with which this choice was made, and the task itself proposed, deserve our warm acknowledgment. Those who, like the present writer, are at once familiar with the objects to be illustrated and the art of the chosen illustrator, cannot but feel confident beforehand that the result will be of rare and wonderful beauty.

“Le comte de Nieuwerkerke, surintendant des beaux-arts, voulant étendre la

connaissance et faciliter l'étude des meilleurs modèles pour l'art et l'industrie, vient d'autoriser le conservateur du musée des Souverains et des collections du moyen âge et de la renaissance, à confier à M. Jules Jacquemart la reproduction par la gravure à l'eau forte des bijoux, vases et objets précieux qui sont exposés au Louvre, pour la plupart, dans la galerie d'Apollon.

“Plusieurs ont servi à l'usage personnel des rois et des reines de France. Tels sont : l'épée de Charlemagne ; le vase d'Aliénor, femme de Louis VII. ; l'agrafe du manteau royal de saint Louis ; le miroir de Marie de Médicis. Tous sont l'œuvre des plus habiles artistes de chaque siècle, commandés par nos rois ou leur ayant été offerts en présents ; leur provenance et les souvenirs qui s'y rattachent garantissent leur authenticité, et, à ce titre, ils sont les guides les plus sûrs en même temps que les modèles les plus variés.”

1. BRACQUEMOND. *L'Inconnu.*

The *Inconnu* is a small tortoise which is an object of timid curiosity to a duck. The incident occurs close to the duck-pond, and there are dock-leaves and flowering aquatic plants, rendered in a firm effective way, but with little of the mystery of real plants. The duck is good, and so is the tortoise, the attitude of both pleasantly ridiculous. The black depth of the water behind the duck's back is effective.

2. DAUBIGNY. *Parc à Moutons (le Matin).*

Coarse, and even rude in execution, yet grand and impressive, nor does it lose its power by being often looked at. It is the inside of a sheepfold at early morning, the dawn brightening on the horizon above the level line of paling which crosses the subject from side to side. There are a few low trees and a little hut on wheels, with a low swelling in the land, beyond the paling, crowned by some distant bushes and a small wind-mill to the left. The sheep are grandly grouped, and still seem heavy with sleep. A long flight of birds is coming from the east. The impression conveyed is dreary and uncomfortable, with a good deal of solemn and sad feeling. It is a piece of *genuine* pastoral poetry—very different from the false pastorals of so many painters.

3. LEGROS. *Le Réfectoire.*

A bit of realism giving an unpleasing idea of how monks dine. One is seated on a three-cornered stool with his back to us, reading; four are seated at table, and there is a very rough-looking waiter. There is nothing on the table but one fish, so it is a fast day. Under a low arch is a crucifix with a lamp before it. The execution is heavy and angular, but the work is impressive from its perfect unity and harmony of treatment, and simplicity of purpose.

4. MANET. *Les Gitanos.*

The most hideous piece of work which French realism has yet produced, and this is saying a great deal. Our English realism is at least careful and thorough in study, but this is vulgar and debased work because so grossly insensible both to truth and beauty. Still there is something awful about it—the awfulness of double degradation, a degraded kind of human life represented by degraded art. The workmanship is at once brutally coarse and childishly inefficient, the strokes heavy and unmeaning, nine out of ten being thrown in quite at random. Indeed this etching is as feeble as it is frightful.

M. Manet is the person who painted the indecent picture which I spoke of when reviewing the refused works at the Salon, as a translation of a thought of Giorgione into modern French realism.

5. RIBOT. *La Prière.*

A fine quaint group of little girls on their knees before an image of the Virgin, their teacher standing in the background. The uniformity of their costumes, and the binding together of all the little hearts in one common purpose, give great unity to the work. The subject is a capital one for etching, and it is treated with great force and feeling. Observe the variety of attitude,—though all are kneeling, there is perfect individuality of character in each girl. The deep twilight obscurity is finely rendered.

6. DE BALLEROY. *La Curée d'un Lapin.*

Two dogs tearing a rabbit. The tugging eagerness of the one on the left is much aided by the way it holds its tail and bends its back. There is great expression in the tail.

7. BRENDÉL. *Une Bergerie.*

A group of sheep under cover. Not remarkable in any way.

8. J. JACQUEMART. *Souvenir de Voyage.*

Some old worn-out boots and a roll of drawings on the floor of a painter's studio. Not a pretty etching, but a very clever study of such varieties of form as are presented by old shoes.

9. JONGKIND. *Vue de la Ville de Maaslins (Écluses de la Meuse), Hollande.*

A characteristic specimen of Jongkind. If we want to understand his principles of work we ought to examine his figures. They are not men and women at all, but puppets full of expression bearing an absurd likeness to men and women. So with everything else—wind-mill, clump of trees, cloud, and church—nothing is drawn, and yet the odd strokes that we see *do*, somehow, bear a wonderful likeness to those objects. And Jongkind's works give abundantly that curious pleasure which we find in detecting strong likenesses between very dissimilar things. His drawings and nature are very dissimilar indeed, yet there is striking likeness between them. The similarity of photographic forms to natural ones is not likeness—it is identity.

10. GASSIES. *Le Forgeron.*

Good manly work, the attitude of the smith particularly true. The interior of his shop is carefully studied: note the set of pincers near the fire.

11. C. ALLARD CAMBRAY. *Louis XI. à Peronne.*

An unpleasant subject, for the hateful cowardly old king is not an

agreeable person to contemplate. The etching is well conceived, the hands and face especially, but the execution is poor, the *sense of surfaces* being little developed.

12. JULES HEREAU. . . . *Les Moutons de Claudine.*

Effectively arranged for light and shade. The near sheep are cleverly drawn. The force of this subject has been very much helped by the printer.

13. JULES LAURENS. *Canards Sauvages.*

Two wild ducks seen very near, and a third flying in the air with others in the distance. Not in any way above the usual average of such subjects.

14. JULES MICHELIN. *Rivière d'Yères.*

A laborious etching, not badly rendering the mystery of natural foliage, but at the same time falling into some confusion. In nine cases out of ten I believe this kind of confusion to arise from a want of observation of reflected lights.

15. MAXIME LALANNE. *Rue des Marmousets (Vieux Paris).*

The curious slopes and curves of old Parisian house-fronts are well illustrated here. This is one of the best etchings of the series. It is vigorous without blackness, and full without confusion. This work is large and masterly, but Lalanne can, when he chooses, finish exquisitely. I have received some proofs of etchings by him illustrating Victor Hugo's house (just published), which are marvels of finish.

In the Rue des Marmousets the characterization of all objects is excellent—paving stones, walls, wood-work, gas-lamp, water-pipe are rendered with great truth.

16. MADAME F. O. CONNELL. *Un Chevalier Louis XIII.*

An effective costume subject, having much of the grand look of some old portraits. How difficult it would be to make a modern gentleman look as grand as this one, and yet some of us are as brave, and as proud, and certainly not less learned and refined! *Costume* did it.

17. A. QUEYROY. *Menhirs de Meneck.*

Tall Druidical stones. The figure and animals are good in a simple unpretending way.

18. S. HADEN. *Vue de la Tamise.*

By a most accomplished English amateur, of whom I hope to speak at greater length some day. This etching is quite delightful for its true

and right finish. The way in which the subject is vignettèd pleases me, for that is just the way we see things in nature. I am even disposed to pardon the transparent tree-trunks on the right. But I dare not say a word more now, lest the French accuse me of praising Haden out of "patriotism."

19. DESBROSSES. *La Mare aux Grenouilles.*

An evening landscape with very little in it, low hills, a tree or two, and a wet marshy foreground. An evening subject, however, if tolerably hinted at, is sure to have a certain charm, and this one is not without feeling.

20. CHAUVEL. *Passage de la Ternoise.*

Are not these willows weak? Are either leaves or trunks studied? And the opposite shore of the river—was *nothing* to be seen in it at that little distance—not even gradation? And the foreground, so *very* near us, was not a single plant to be found there?

21. AUG. CONSTANTIN. *Fantaisie.*

Two gentlemen, five ladies, two little girls, and two dogs in a pleasant country scene, with a glimpse of a little lake through the trees. The foliage is likely to please many people, but it is quite conventional. The branch drawing is childish, and the composition, though pretty, theatrical. It is a kind of work which always gets ready applause in drawing-rooms, and which no true artist can endure.

22. HERVIER. *Une Barque à Marée Basse (Boulogne-sur-Mer).*

Readers who have not seen Hervier's album of etchings may judge, by this one, of *one* class of his works. It is a clever sketch of a Boulogne fishing-boat at low tide, with another, a hundred yards off, drying her sails. The etching is first put in roughly with outline and a little strong shading; then after the biting in, and after the varnish has been cleared away, the copper is roughened to get middle tints and reinforce the shadows. The result is, as nearly as possible, like a sketch in Indian ink with vigorous pen-work upon it, the cheapest, in point of labour, of all ways to get at effect.

This combination of mezzotint with etching, when very well done, and in broad sketches only, is capable of producing very fine things, as we see in Turner's *Liber Studiorum*. But mezzotint would ruin minutely-finished etching by always getting into little places where it is not wanted, and the best etchers reject it. The employment of mezzotint in Constantin's "*Fantaisie*" is one cause of its pleasing prettiness, and of its school-girlish effeminacy.

23. LÉCONTE DE ROUJOU. . . *Une Rue à Sienne, Italie.*

There is not one stroke of even endurable drawing in this wretched performance, and one's feeling of irritation is much increased by the fact that the subject is evidently a delightful one. The artist has *no perception of architectural construction*, actually sees no more the strength of stone and marble than if they were pasteboard. To learn what stones are he ought to work as a mason for seven years. By chiselling mouldings and brackets of their actual size, he would learn something of their shape and weight.

24. LEO DROUYN. . . *Étang de Canau (Gironde).*

Some sense of lightness in the thin trees, but little science of bough-structure. The rest of the work tolerably true, in a very mediocre way.

25. RIBOT. *Les Éplucheurs.*

M. Ribot has distinguished himself as the illustrator of a class hitherto neglected by artists—the French cooks. His talent as a sketcher of character, verging on the confines of caricature, yet delicately restraining himself, deserves great praise.

The *éplucheurs* are five peelers, three busy and two looking on. The peculiar look of the class is well caught. The face of the one seated in the middle is excellent, but there is so much character in every limb and feature and fold of dress, so much of that perfect expression which a really good etcher gives to every stroke, that to point out every excellence would be to particularize every line in the etching.

26. BRACQUEMOND. *Vanneaux et Sarcelles.*

A group of plovers and teal enjoying themselves in and above the waters of a lake. Some leafage is introduced, which is not so well drawn as that in the former subject by the same artist, and the whole plate is poor in effect, having a blotted look, like a sheet of paper on which ink has been spilled by accident.

27. VICOMTE LEPIC. *Pour les Pauvres.*

Many of M. Lepic's drawings of dogs are spirited and fine. This dog's face is eager and intelligent, and really very well done. The wiry texture of the hair is quite truly given, and the bright eyes beg eloquently for the poor dog's poor master.

28. E. MOYSE. . *Chartreuse Jouant du Violoncelle.*

This is impressive. Surely this grave old monk, with the skull and the cross always near him, brings forth solemn strains from his instrument. But the violoncello is badly drawn. Critics say it is easy to

paint a fiddle, but it is a highly curious fact that artists never *do* draw fiddles well. At this moment I cannot call to mind one single fiddle perfectly drawn, except that in Wilkie's *Blind Fiddler*. The monk holds his bow well, as to his wrist, but the hair falls on the strings too flatly.

29. E. FRÈRE. *A. l'École.*

Very saddening, to my mind—I would not be a schoolboy again for anything. The boy on the floor has, however, an enjoyment in his apple, and an interest in the contents of his basket, keener than we can feel.

But those dreadful desks, and that awful throne of the master, and that rod of correction! Pray, let us look at something else!

30. A. VOLLON. . . *Une Auberge, Environs de Lyon.*

Thoroughly Dutch in fidelity to certain kinds of fact, patience of labour, and insensibility to beauty; indeed, the work is obviously founded upon the study of the Dutch masters. But there is deeper pathos in the thin anxious face of the man in the right-hand corner than a Dutchman would have cared to observe.

31. ABRAHAM. *Bords de l'Oudon.*

In many respects better than most French drawings of French rivers. The contrast of lightness and mass in the trees is good, and the reflections proclaim that M. Abraham has made the discovery, so wonderful for a Frenchman, that straight thin tree-trunks are occasionally reproduced in water by zig-zag lines that play from right to left.

32. E. VERNIER. . . . *Rue St Nicolas (Blois).*

Nothing in the world can be more ugly and dreary than some streets in some old French towns, not the real mediæval bits, which are delightful, but those depressing constructions which have neither the picturesque of the middle ages, nor the gaiety of modern French. This street is of that particular character, and the only endurable bit is the tower at the end of it, which, however, is far from being nobly drawn.

33. A. VON HEYDEN. *Juifs Polonais (Paysans et Mineurs de la Haute-Silésie à l'embarcadère d'une Mine).*

Probably a true sketch of a curious class of mankind, but by no means a fine etching.

34. J. JACQUEMART. . . *L'Écureuil et la Mouche.*

Not a pleasing subject. The dead squirrel is true, the thin paws

especially, but its grace is lost in death, and all the beauty of the little animal is gone.

35. L. LOMBARD. . . . *Le Borriquero (Espagne).*

We are so much accustomed to see Spanish materials cleverly handled by our own painters, that this simple sketch may not strike us as picturesque enough. It is not a good work of art, being feeble in light and in study of surfaces. The shadows are weak, wrong, and contradictory. It would take a page to point out all the errors in the lighting of this subject.

36. A. DARJOU. *Les Lapins Vengés.*

Rabbits playing about a dead fox. The rabbits are very life-like, and the fox very death-like. But the tree-trunk is ineffably poor, and as to the background, I confess I cannot make out what it is intended for. Perhaps it is a curtain, with branches and foliage embroidered upon it. If so, the embroiderer had never studied from nature.

37. E. MOYSE. *Discussion Théologique.*

Theological discussion may not be a very profitable way of spending time, but it affords capital subjects for artists. These three old gentlemen, each with his big book, are not likely ever to agree together, but they group well.

38. COROT. *Souvenir d'Italie.*

Corot is, if possible, a worse draughtsman than Daubigny, neither of them being able to draw so much as a leaf or a branch. What I have said of Corot's poetical temperament is, however, fully borne out by this etching. It is very much what a second-rate, yet true poet, quite ignorant of drawing, would be likely to produce.

As often happens to poetical painters, Corot is, by his own peculiar gift, blinded to nine facts out of ten. What Corot sees about branches is merely their lightness and intricacy, not their stiff woody structure and their strength. Leaves glimmer and dance before him, but he neither perceives their shape when separate, nor their weight and wealth in masses. Of course he cannot see any form in clouds, nor in foreground vegetation.

A French artist is said to have remarked of our painters that their work was that of "highly sensitive amateurs." The phrase is accurately true of Corot and Daubigny. They are, precisely, "highly sensitive amateurs."

M. Corot owes great thanks to Delâtre for the way this etching is printed. The ink left on the plate enriches it very much.

39. MAXIME LALANNE. *Démolition pour le percement de Boulevard St Germain (Vieux Paris).*

This work, like the Rue des Marmousets, is thoroughly strong and right, and full of profitable study. All the materials are truly rendered and artfully made use of. The perspective of the retiring paling gives a valuable measure of distance. How grandly the tall slender scaffolding rises, tower-like, on the left, and how the dome of the Pantheon, in its splendid completion, shines across the chaos of the foreground!

40. DANSAERT. *La Rentrée du Pierrot.*

Drunk, beyond a doubt. Provided he does not set fire to the house with that candle of his! He has been to the masked-ball at the Opera, then at a "little supper," and so come to this condition at last. Has the wretch a father, or a mother, or a sister? If he has friends who love him still, may God comfort them!

41. CHAUVEL. *Solitude.*

This etching, from a picture by the artist, is better than many of his works. The arrangement of the tree-trunks is fantastic, but not unnatural, and it is a sort of wildness which is here well chosen to aid the expression of solitude.

42. NOTERMAN. *Les Plaideurs.*

Why cannot artists let animals *be* animals? Here is another specimen of that excessively vulgar and foolish kind of art which makes animals play human characters. Cannot artists see that dogs, and even monkeys, have a certain dignity of their own, dignity as God's creatures, which we have no right to violate? Paint the courage or affection of the dog, or the marvellous agility of the monkey, but do not make lawyers and clients of them, for they know no law, yet obey with a wonderful obedience a mightier law than any made by human legislators—the eternal Law of Nature.

43. ADOLPHE APPIAN. 1. *Chemin des Roches.* 2. *A Gorge-au-Loup.*

Two small etchings of great merit. The larger of the two is given herewith. The tree-trunks on the right are by far the best in point of drawing that I have ever seen by a French aquafortist. The mystery of the farther trees on the left is quite right. Note also the true *lighting* of the subject, the attempt at fair drawing of shadows, and the pleasant shining of the light along the white bullock's back.

44. J. VEYRASSAT. *Le Père Malice.*

It would take too long to point out all the absurdities in the lighting of this subject. The artist seems all but entirely unaware that strong light casts *shadows*, and he knows absolutely nothing about reflections.

45. LEGROS. *Le Manège.*

Like No. 3, a scene of monkish life. A scraggy old gin-horse is turning a rude contrivance for raising water from a well. Two monks are taking the water in buckets, and a third is reading. All is wretchedly out of repair. This is a most disagreeable etching, but, like the other, is of course intended to produce a disagreeable impression, in which it is entirely successful.

46. OTTO WEBER. *Le Soir au Village.*

Cows coming home to the village on a sunny evening. Clever work in many respects, the attitudes of the animals being lively and various. The landscape is truly sketched.

47. LÉON GAUCHEREL. *Dolmen de Locmariaker.*

One of the curious Druidical stones found in Brittany. The man in the Breton costume, on the stone, is put there to inform us as to its size, but he also crowns the composition, which is very artistic. Note the art with which his hat is put—not on his head, where it was not wanted, but on the stone at his left hand, where it and the cloak serve to support the figure. The branches of the trees are, however, bent unnaturally by the wind, which *never* takes the angles out of a branch. And if the wind were as strong as this it would carry the hat and cloak off the stone; and it is scarcely possible that in such squally weather the two boats would be quietly sailing with masts perfectly vertical, and all their canvas out.

48. FEYEN PERRIN. *Épisode des Premières Guerres.*

A battle piece. The warriors are all naked, or nearly so, and armed with sword, spear, bow, and shield. Some hurl stones. A good many drawings of this class have been produced lately by one or two of the younger French artists. This subject is not badly arranged, though the artifices of composition and lighting are too evident.

49. F. CHAIGNEAU. *Moutons en Plaine.*

Perhaps the reader is not personally acquainted with French sheep. I, who write this, am. No animals in the world are so tame and so

gregarious as these. They like to stand in rows when they feed, and it is highly curious to see how steadily they keep abreast, like soldiers. I have watched them often and long, and been continually struck by the curious aspect of their congregated backs, always so close together that a child might run upon them.

Of all representations of a French flock that I know, this by M. Chaigneau is the truest. It is, at the same time, the most poetical. The figure of the shepherdess is almost sublime in her simple dignity, as she glances over her sheep. The landscape, without being minute, is grand and true, the play of light in the corn being very beautiful. Like Daubigny's *Parc à Moutons*, this is a genuine pastoral poem, but here we have an additional delight in the tender truth with which every sheep is studied and drawn.

50. DE BALLEROY. *Le Débûché.*

A wild boar in a reedy marsh, with dogs and a hunter in the distance.

51. JULES LAURENS. *Sous les Murs de Téhéran (Perse).*

I am inclined to believe in this work to some extent, but as I have never been in the East, nor ever even drawn a camel, my opinion is not of the least value.

52. ABRAHAM. *Étang de Fayelles (Bretagne).*

Not strong landscape work, yet pleasing, and even rather poetical. M. Abraham evidently loves a pond, and so do I most dearly.

53. OTTO-WEBER. *Souvenir de Normandie.*

After looking at this work for a few minutes it gains very much. The trees are delicate and graceful, with sunshine in them, not merely on them. The tower on the left, and the little tree under it, are charming. The horses are good, especially the one lying down. But why is the man's face so black? surely the reflection from the sunlit grass would have reached it. And even the near horse might have had the benefit of a little reflection also.

54. A. QUEYROY. *Dans les Landes.*

One of M. Queyroy's excellent illustrations of peasant-life. The work is careful, manly, and honest, and deserves our hearty thanks.

55. FEYEN-PERRIN. *Ronde Antique.*

A dance of nymphs and satyrs, cleverly composed. Observe the way in which the recumbent figures support the dancing group, and

how the extended arm of the dancing nymph on your left and that of the one lying down form together a sort of flying-buttress for the dancers. In the figures themselves there is little of that exaggeration so common in drawings of the nude. The thighs and breasts of the female models are not in the least exaggerated. All this is so far right, but the sense of beauty seems only partially developed.

56. BRENDÉL. *Le Berger et la Mer.*

I feel dissatisfied with myself for not liking Brendel's work, because it is evidently pains-taking and sincere. But it is also effeminate, being entirely destitute of sublimity, so it does not interest me. This etching is very pretty, and the sheep's ears, and eyes, and noses, are all very nicely drawn indeed, and yet I cannot feel a bit thankful for it, and am grieved to be so ungrateful.

57. F. CHIFFLART. *Salvator Rosa et les Brigands (l'art adoucit même les plus féroces).*

M. Chiffart has exhibited some remarkable drawings at the Exhibition on the Boulevard des Italiens. Those drawings are full of exuberant imagination, but Chiffart seems to be one of those artists who conquer rather by sheer vigour than by sympathy and intelligence. I have not, however, seen enough of his works yet, to speak decidedly about him. Perhaps I have had access to only half of this artist's intellect.

In the etching before me, Salvator Rosa is sketching amongst the mountains, with a group of brigands about him; great, ugly, muscular fellows, softened for the time by their novel interest in art. The figure of Salvator is fine, and his face brave and joyous—the brigands full of variety in gesture and expression. The mountain background, though not good, is decidedly better than Salvator Rosa's own sketch could have been, though it did charm the brigands, and other equally informed judges.

58. RIBOT. *Le Mets Brûlé.*

The wise economy of labour in this work is notable. See how the smoke of the burnt mess is represented—simply by *nothing*, not even an outline, yet the smoke rises, evidently. The expression of the two faces is full of quiet humour. As to the dress, pray observe the trousers of the standing figure—are they not truth itself?

59. LÉON GAUCHEREL. . . . *Étretat (Normandie).*

Stanfield is not a topographer, and perhaps this etching of Étretat may be, topographically, more exact than Stanfield's drawing; but, considered as a representation of chalk cliff, it is childish.

60. MAXIME LALANNE. . *Aux Environs de Paris.*

In some respects very good. The tree-trunk on the left is carefully drawn, though its foliage is nugatory. The other trees are graceful and light, and the elegant sprays at the ends of the branches, so often ignored or cut away by artists, are here dwelt upon with great delight. The bit of distance with the towers of Notre Dame and the dome of the Pantheon is charming. But Lalanne still needs stern discipline in *foliage*, his foliage being generally of little value, and often, when in masses, worthless. And though his branch-drawing is exquisitely elegant, it has the fault of running too much into wavy curves, as if it were made of tapered copper wire, not wood.



THE EARLY HISTORY
OF
THE ROYAL ACADEMY.

By S. REDGRAVE, Esq.

(Concluded from Vol. I., p. 53.)

THE field was not closed against rivals, and institutions founded by its pupils have grown up not as enemies, though struggling in the same narrow road to fame. Yet, as we shall see, the Academy was not free from strong personal hostility. The Incorporated Society, which had contumeliously thrust out the artists who almost exclusively formed the new Academy, still existed, and included the great body of artists. It had lost none of the privileges which had given it success, but it had by its jealousy of their management deprived itself of its most distinguished painters.

Mr Sandby quotes from Gatt's *Life of West* a well-told and doubtless exact account of the first announcement of the newly-founded Institution. "While His Majesty and the Queen at Windsor Castle were looking at West's picture of *Regulus*, just then finished, the arrival of Mr Kirby, the new President of the Incorporated Society, was announced. The King having consulted with his Consort in German, admitted him, and introduced him to West, to whose person he was a stranger. He looked at the picture, praised it warmly, and congratulated the artist. Then, turning to the King, said, 'Your Majesty never mentioned anything of this work to me. Who made the frame?

It is not made by one of your Majesty's workmen; it ought to have been made by the Royal carver and gilder.' To this the King calmly replied, 'Kirby, whenever you are able to paint me such a picture as this your friend shall make the frame.' 'I hope, Mr West,' said Kirby, 'that you intend to exhibit this picture?' 'It is painted for the palace,' said West, 'and its exhibition must depend upon His Majesty's pleasure.' 'Assuredly,' said the King, 'I shall be very happy to let the work be shown to the public.' 'Then, Mr West,' said Kirby, 'you will send it to my exhibition.' 'No,' interrupted His Majesty, 'it must go to my exhibition—to that of the Royal Academy'—and in that exhibition it was subsequently seen and admired. The President of the Associated Society of Artists bowed with much humility, and retired."

Such is a fair narrative of the facts which led to the foundation of the Royal Academy, which has been loudly proclaimed as originating in intrigues—an imputation which would attach to the Royal Founder as one of the parties implicated. Far from this, His Majesty, when shortly after importuned to give his *exclusive* patronage to the chartered body over which Kirby presided, graciously, and in a true spirit, said that he did not mean to encourage one set of men more than another; that having extended his favour to them by the grant of a charter, he had also encouraged the new petitioners; that his intention was to patronize the Arts, and that he should visit their exhibition as usual. This His Majesty did the following year, and also presented them with £100; but the dissensions which had already prevailed, the retirement of so many of their most important members, and the ill-advised outlay of a large sum of money in building, was followed by embarrassments, and, after a short struggle, by dissolution.

In the mean while the establishment of the Royal Academy was promptly formed; within one month its schools were commenced, and in April, 1769, its first exhibition, after a previous visit from the King, was opened to the public. Its art-strength was represented by the thirty-six members named in the Instrument of foundation. They formed a motley group, including two ladies. No fewer than ten were foreigners. Of the few pre-

eminent English artists whom the century had produced, Hogarth had lain twenty-two years in his quiet tomb at Chiswick. But Reynolds, Wilson, and Gainsborough, who alone can be named with him, were in the vigour of their fame, and graced the list of the new Academicians. Reynolds was a member of the Incorporated Society, and was appointed one of its directors; but Edward Edwards says, "he took little or no part in the business of that institution. His manners and sentiments did by no means permit him to attend to meetings in which he would have found himself blended with men, the majority of whom were deficient in talents, though at the same time sufficiently confident to act with illiberality and rudeness towards those who did not coincide with their own intemperate and violent measures." Reynolds held aloof also from the councils of those who planned the new Academy; and Mr Sandby, quoting from the graphic narrative of Northcote, describes their earnest efforts to secure the prominent influence and talent of the great painter. "They also made out a list of their officers, as well as of those who were to compose the body, containing about thirty names, and had inserted that of Reynolds among the rest. This list was to be delivered to the King for his approbation and signature. However, Mr Reynolds was still unwilling to join with either party, which resolution he made known to Sir William Chambers, in consequence of which Mr Penny was sent to persuade him to join the party—but that proved in vain. Penny then applied to Mr West, and begged him to intercede with Reynolds, adding that he was the only person who could influence him to consent. Mr West accordingly called on Mr Reynolds the same evening in which the whole party had a meeting, about thirty in number, at Mr Wilton's house, expecting the result of Mr West's negotiation, as the King had appointed the following morning to receive their plan and the nomination of their officers. Mr West remained above two hours endeavouring to persuade Reynolds; and at last prevailed so far, that he ordered his coach, and went with Mr West to meet the party; and immediately on his entering the room they with one voice hailed him as *President*. He seemed to be very much affected by the

compliment, and returned them his thanks for the high mark of their approbation; but declined the honour till such time as he had consulted with his friends Dr Johnson and Mr Edmund Burke." The result is well known—Sir Joshua Reynolds was the first President.

Of the remaining English artists, and with these we class West, who was at least a British subject, the works, and even the names, of the majority are passing into oblivion. Seven of them were portrait painters. Hone, in his miniatures and oil portraits, was certainly superior to the rest. Cotes practised chiefly in crayons, and had a lucrative business. Penny painted small oil portraits and some few subject-pictures. Chamberlin, Hoare, Newton, and Nathaniel Dance did not get beyond very mediocre portraiture. Wale and Hayman are distinguished as our first illustrators of books. Barret, Paul Sandby, and Richards were landscape painters, the former of some note; and Sandby is better remembered by his name, as one of our earliest water-colour draftsmen, than by his works. Toms, a drapery painter; Mary Moser, flower painter; Gwynn and Thomas Sandby, architectural draftsmen rather than architects; George Dance, an architect, who will be remembered by his characteristic design for Newgate prison; Tyler, a modeller and quasi architect; Yeo, a medallist and chief engraver to the mint; West, who devoted himself, under the patronage of the King, to history painting, and left a great reputation, which his works will not sustain; and Baker and Catton, who had chiefly found employment as sign-painters.

The painters found sign-painting a profitable branch of art, and, as well as the two we have named, Wale and many other known artists were engaged in such works. Signs, now nailed only over public-house doors, then, boldly projecting across the footway or the roadway even, dangled before every shop—serious, humorous, or witty, in allusion to the trade of their owners, who used every such expedient to attract. The shop-keeper of our day tries other means. He entraps us into reading his advertisements; he pesters us with his circulars by the penny post; he fits up his shop-front with the largest plates of glass, and

hinders our daily traffic by the allurements of his chief stock exhibited behind it. At the time of which we write, the tradesman's business was carried on in a dark low shop—and by his *sign*, on which the painter used all the devices of his skill, the shopping purchaser was arrested. Hogarth's engravings give us a vivid idea of what signs were. Bonnel Thornton's "Nonsense Club" got up a sign-painters' exhibition, a satire upon the old masters, and a good-natured mimicry of the Royal Academy Exhibition. But by a provision in a paving act, for removing signs and other obstructions, all were suddenly swept away. As coach-painters, also, much employment was found by artists; the panels were painted with classical and historical subjects, not always, as Gay tells us in his "Trivia," very a-propos to their owners:

"The tricking gamester insolently rides
With loves and graces by his chariot sides."

It is chronicled by Northcote that when Reynolds set up his carriage in 1761, it was particularly splendid, with carved and gilt wheels, and the panels decorated with the four seasons done by Catton. The coachman frequently got money by admitting the curious to see it; and Miss Reynolds objected to her brother that it was too showy, but the future President remonstrated—"What! would you have my carriage like an apothecary's?"

When this fashion had had its day, the carriage panels were painted with the family arms and supporters upon a large mantle, but after a time the mantle was laid aside, and flowers, intermixed with ornaments and sometimes genii, surrounded the blazon of honours; sometimes a wreath of flowers only was used, with the arms in the centre. In this last mode of decoration Baker, whom we have also mentioned as a sign-painter, was pre-eminent. Londoners still see the dying out of these old fashions in the Royal state carriage, painted by Cipriani, one of the foreigners nominated to the new Academy; and in lesser splendour in the Speaker's and the Lord Mayor's carriages.

Mr Sandby unprofitably discusses the question, whether the several members, who were nominated on the foundation of the Academy, would have been admitted had they lived in our day;

and the grounds upon which the number of the members was fixed at 40, referring to the numbers constituting the Continental academies. The first question does not need much investigation: assuredly not one half of the English members in 1768 could secure a place on the walls of the Exhibition of 1863, much less a seat in the Academy. As to the number of the academicians, that could hardly have been determined with regard to the state of art then existing. It did not insure any approximate level in point of talent. With three or four artists of enduring celebrity, it associated some of respectable ability, and some of a still inferior class in art, engaged in works in which it would be difficult to define where the artist trenched upon the artificer; and the number was then made up of foreigners. Now the art of the members is nearer one, and a much higher, standard; and there is not one foreigner, or the descendant of one, among them. It is most probable that the object of the founders was to unite all those seceders from the incorporated body who were in any way distinguished, without reference to Continental institutions; and it is obvious that number was necessary to give stability. As our native artists increased in numbers and in talent, the standard for admission to the Academy would naturally and imperceptibly be raised; not the number of members, which would maintain the original mediocrity: such is the true progress of all institutions in an advancing state of society. With regard to the future, it is equally clear that to maintain its rank and supremacy, the members of the Academy must elect into their body all the most eminent artists; and that when talent is matured so fast that an accumulation is kept without, for want of the vacancies to bring it within; then, but not necessarily till then, the number of the select body must perforce be increased, or a society will be formed outside which may rival the parent institution.

Arrived at this stage, the remainder of Mr Sandby's work is divided into the periods occupied by each presidentship; and, from the smooth current of academic events, is chiefly occupied with the history of the members. The author admits that these biographical notices have somewhat of the dictionary form. We

should rather complain of their dictionary style; cold, stiff, and meagre, they give the patent facts of each member's life, carefully collected from the ordinary sources, without evidence of any deeper research; useful for reference, but not showing any attractions as biography; lives without life. One event must not however be passed over, an inquiry into the management of the Academy by a House of Commons Committee in the years 1835-36. The course of this Mr Sandby narrates, yet he seems more desirous to refute the petty disputes and personalities of the well-known opponents of the Academy (all very little matters) than to attack the real points at issue in the Report, and the evidence upon which its conclusions are grounded.

The main object of the Committee was an inquiry into the arts as connected with manufacture, and in this view the members of the Committee were selected. It cannot be said that the majority, either by their antecedents or their recognized attainments, had any sympathy with high art, and the conduct of the inquiry did not show that they had any special qualifications for the task. They were also very unfortunate in the choice of their chairman. The Committee commenced this branch of its labours by opening its doors and its ears to all who from pique, disappointment, or jealousy had any grievance, were it a generation old, against the Academy or any of its members. They sought no evidence of those who as students had gratuitously obtained instruction in art, of those who from year to year had been freely admitted to exhibit on its walls, or of those who had been generously assisted from its funds. But having listened to much intemperate and irrelevant abuse of the Academy, they called before them the President and the Secretary, and putting them upon their defence, almost in the words of a judge to an accused, said without preamble, "Have you any observations to make upon this evidence?" The President in a tone of well-concealed indignation replied to the allegations of the witnesses, whose evidence had been furnished to him, and when their statements took a shape that could be met he answered them. But neither his evidence nor the facts and temperate statements of the Secretary had any influence upon the Report, or were referred

to on any of the points to which they were particularly addressed.

On the value of the Academy as an institution, the Committee examined Mr Rennie, an ex-sculptor, who said, "I object to the Royal Academy; I should prefer to have no such institution" (550). "I think it may be pretty generally seen that wherever those institutions have been most fostered and encouraged, the arts may be said to have uniformly retrograded" (638). Mr George Foggo, a historical painter, gave as his opinion of academies, "Their effects everywhere have been most injurious" (1396). Mr Hofland, Secretary to the Society of British Artists, "conceived royal academies generally are injurious to the arts in this or any other country" (1257); and Mr Haydon expressed the same opinions in stronger words: and then quoting these opinions, without referring to the admitted progress of art and the increased love and appreciation of art in this academy-ridden country, or stopping to inquire whether, as alleged, mannerism—there was never less in any school!—had been fostered and genius damped; the Committee, fortified further by the theories of Dr Waagen, report "that academies appear to have been originally designed to prevent or to retard the supposed decline of elevated art. Political economists have denied the advantages of such institutions; and artists themselves, in later years, have more than doubted them."

Having expressed this recondite opinion of the uselessness of the Royal Academy, the Committee then refer to its constitution. They say, "As it stands it is not a public national institution like the French Academy, since it lives by exhibition and takes money at the doors; yet it possesses many of the privileges of a public body, without bearing the direct burthen of public responsibility." To the Committee, the Academy is a "nondescript." Yet this is just the point on which they ought to have spoken authoritatively: they were bound to tell us what the institution is, as well as what it is not, and not to have made it unfairly the subject of attack in either category. A public national institution is, we assume, a body supported from the public funds, managed by officers appointed by the Crown,

and responsible to the nation. No one of these conditions applies to the Royal Academy, but they all do to the French Academy; and the Committee in its sly thrust about "taking money at the doors" ought to have known, that money is taken to see the public collections at the Tower, one of Her Majesty's fortresses, and money is now "taken at the doors" of the South Kensington Museum, unquestionably a national institution, and is moreover paid into the public exchequer. Upon this point the Committee had better have sought the help of "political economists," rather than upon the use of academies. But the witnesses say, "The Academy occupies part of a public building." So, upon precisely the same conditions, do the Royal Society, the Antiquarian Society, and the Geographical Society. They too, in common with hundreds of other societies, enjoy the Royal patronage, and they too confer honorary distinctions, yet they are not public institutions.

Proved to be useless, and its position anomalous, the Committee could not admit that any good could arise from the Royal Academy. They report, "In our own country, manufacturing artists have been greatly indebted to such institutions as the Board of Trustees in Edinburgh and the Royal Society in Dublin. In England the rising Institute of British Architects promises great advantages to our manufactures, and the more matured Mechanics' Institutions have disseminated much valuable instruction in the Arts." Thus on the really important point of their inquiry, in the face of the evidence given before them, the Committee unfairly shut their eyes to the great advantages the manufactures of this country have undoubtedly derived from the Royal Academy, to speak of the promised great advantages of an institution then not a year old. Mr Skeene, the Secretary to the Board of Trustees for the encouragement of manufactures in Scotland, gave evidence, when examined on the education of art-workmen and mechanics, that "one of the great defects of the mode of instruction in this country is, that the first branch of art, namely, the fundamental one, is that which in this country is neglected, that is, what is called drawing from the round; it is, in fact, the *rudiments of design*, the most indispensable, although

the most neglected. Except the Royal Academy, and that Academy of the Board of Trustees, I am not aware that any other teacher of drawing does really adhere to that system" (1128). Add to this, that it was shown to the Committee that on an average sixty trained students leave the schools of the Royal Academy yearly, more than half of whom, unable to succeed in the higher walks of art, are invaluable to our manufacturers as designers. Mr Foggo testified to this. He said, speaking of the French Academy certainly, but the principle is the same, "These schools are generally intended for the higher branches of art—but persons who do not evince talent of a high order, naturally fall into the employment of the manufacturers" (705). Mr Donaldson also said, "There are greater facilities for instruction in France, and consequently the number of students in the higher classes of art is greater than here. All those men will not arrive at excellence. There will be some of them who are inferior in their natural talent and genius, and they immediately adopt a subordinate class of art" (370). Did no representative of manufacture on the Committee make a note of this? or once call to mind the great impetus given both to manufacture and commerce by the genius of Flaxman, Stothard, or Howard, all offspring of the Royal Academy?

The Committee then report, "It is certainly to be lamented that artists so distinguished as Mr Martin and Mr Haydon should complain of the treatment of their works within the walls of the Academy." It is certainly strange that the Committee were uninformed of Martin's mania, that he was everywhere persecuted by the influence of the Academy; and more strange, that his evidence did not awaken them to this fact. He told them, "I find myself excluded from every place where the influence of the Academy and Mr Seguier (the keeper of the British Institution) extend. For example, I have never yet received a card of admission to the galleries of the Duke of Sutherland or the Marquess of Westminster. I have never been invited to the Institution on those evenings when the rooms were lighted up for the reception of patrons, and persons of high talent in art, science, and literature, whilst academicians are admitted as a

right" (874). And then, having complained that the patronage of the King is confined to the Academy, which was far from the fact, he adds, "He is compelled to do so—he is almost limited, and tied hand and foot." Mr Haydon is a witness equally meriting the lamentations expressed by the Committee. He egotistically tells the story of his injuries. "My first picture was painted in 1806, and exhibited in 1807, and was well hung, and purchased by Thomas Hope. I then began a much greater picture, *Dentatus*, well known in the art and in Germany, and which was for Lord Mulgrave, my employer. He begged me to keep it for the British Institution. I told him I was a student of the Academy, and that picture contained principles which I am now lecturing upon at this period of my life, and which are received with the greatest enthusiasm by scientific audiences. I have never been able to add a single principle to the construction of the form of man since that period, when I was twenty-two years old, because I got them from the Elgin Marbles. This picture was hung in the great room, in the same place as the other; and after two days it was taken down and hung in the dark, on the assertion that I occupied the place of an academician, when, instead of an academician's picture, a little girl in a pink sash was put there to fill the place" (1066). "This was in 1809. The consequences were so dreadful, that I lost all employment, and a handsome commission was taken from me; and I never had another commission for sixteen years" (1067). It would have occurred to a less credulous and *susceptible* committee, that the Elgin Marbles were not purchased till 1816, seven years after Haydon alleges he had formed upon them his great principle of human construction, and that to other causes than the hanging of one picture might have been attributed the misfortunes of the painter. His unguarded, absurd language alone challenges our reliance upon his statements respecting the Academy. "It is an anomaly in the history of any constitutional people, the constitution of this Academy. I cannot conceive how it could have been formed on investigating it. It is extraordinary how men brought up as Englishmen could set up such a system of government. The holy inquisition

was controlled by the Pope, but these men are an inquisition without a pope" (1063).

A candid examination of the Report and the evidence taken by the Committee begets the feeling that the chairman and another member, by whom the examinations were chiefly conducted, were possessed with the fixed opinion that the Academy was a useless body, that it was managed solely in the interests of a clique, that it mainly encouraged the degraded, yet lucrative, art of portrait painting, that art in England had degenerated since its foundation, and that it was nevertheless allowed to hold possession of a public building, and to enjoy other exclusive privileges. Such opinions might be very honestly entertained, but surely they disqualify for the conduct of an inquiry where facts have to be impartially sought in evidence, and considered by minds free to decide with judicial impartiality. We have already noticed the class of witnesses summoned. We are struck with the way in which they were examined; a sense of strict impartiality is often offended by such "leading questions," that it really appears the witnesses, instead of expressing their own opinions, only endorse those of the member examining them. For instance, Mr Martin is asked, "Have you any reason to complain that your historical paintings have been jostled out of an appropriate place for them, by the intrusion of some petty portraits?—Yes, that is generally the case," &c. (830). "Is it or not, not only an injustice to the artist, but to the nation, to let them see in a most conspicuous place the easiest of all styles, the portrait?—Yes, it misleads the public altogether, it gives a fashion to portrait painting, and depresses the higher branches of art" (835). Again, to Mr Hofland, "Do you consider that the power of self-election possessed by the Royal Academy is an evil?—A very great evil, I should consider" (1264). "Does it make them approximate to a close corporation?—I should say that it has all the evils of a close corporation, with additional ones" (1265). With Mr Burnet the same tone of examination was pursued. He is eminent as a painter, as an engraver, and a writer upon Art, but he has chiefly followed engraving; and he was summoned to express the well-known

feelings of the engravers, that they were unjustly excluded from the highest honours of the Academy. The Committee were, however, mistaken, as their examination will show, in assuming that Mr Burnet, though he shared the opinions of the engravers, was prepared to support the wild prejudice against the Academy, to which the Committee had given a willing ear. "Are we deficient in historical painting?—I do not know that we are. Do we not labour under great disadvantages from the want of exhibiting our pictures in churches and large public buildings?—No doubt that is the true encouragement to give; it is of no use buying old pictures as specimens for our instruction, if when we have arrived at a complete knowledge it turns out that there is no demand for our talent, you have taught us a profession for our own ruin. Would not that be sufficient to account for our inferiority?—I do not think that we are inferior. If called out, I consider there is more talent in Great Britain connected with the Fine Arts than in any other place in the world. If we are inferior, do you agree with the opinion of the last witness (Mr Martin), it is in the branch of art professed to be taught in the Royal Academy; supposing we should be inferior, does it appear that it would be in the branch that professes to be particularly taught by the Royal Academy?—I do not know that we are inferior. If we are, would it not be in the branch the Academy professes to teach?—Very likely. But the Academy, I venture to say, in historical painting, that is, the historical painters of this country are better than those of France and Germany, and I have seen exhibitions in both countries. Certainly, as far as correct drawing goes, or severity of outline, [they] are perhaps superior to us; but in the general arrangement, in the knowledge of light and shade, and in the distribution of colour, they are very inferior. Those particular branches of drawing it is the particular object of the Academy to teach?—Yes, and the other branches in which you apprehend we are superior, are not taught, or not capable of being taught, by the Academy?—They are perfectly capable" (939).

This leads us to the last point in the Report which merits

any notice. The Committee say, "The exclusion of engravers from the highest rank in the Academy has often called forth the animadversions of foreign artists." * * * "Such a distinction seems the more extraordinary because British engraving has attained a high degree of excellence." We find no evidence whatever before the Committee of the animadversions of foreign artists; but let that pass. The Royal Academy has certainly from its first foundation been sharply attacked for its exclusion of engravers from the governing body, and engravers of much talent have not ceased to express great irritation and jealousy on the subject. Latterly, two of the most eminent have been raised to the rank of Royal Academicians. We are ignorant of the grounds upon which the concession was at last made, and we question whether the Academy, perhaps wisely, has not yielded to a persistent clamour, rather than satisfied a matured judgment. The engravers place themselves in the position of translators. Well! a translator has little claim to originality; his chief merit is as a copyist, in the accurate rendering his original. The engraver has to imitate, with the greatest precision, the design and expression of the painter. He has also, and herein consists his originality, to render in black and white the colour of the painter he is imitating, without destroying his light and shade. That this requires genius added to great technical and mechanical skill will be readily admitted, yet it is essentially different from the *creative* genius of the painter, the sculptor, or the architect. We do not see how the two eminent engravers now admitted to the councils of the Academy can advance the interests of their profession. Their works suffer in juxtaposition with the more attractive works of the painters in the exhibition, while they do little to enhance the interest of the exhibition itself upon which the Academy is supported. We sincerely think that our engravers, whose works we so highly prize, would have done much more in the true interests of their profession had they followed the example of the water-colour painters, and founded an institution of their own, where their best works might have been exhibited and sold; and we strongly counsel them to make the attempt.

. The last published number of the *Edinburgh Review* (for October, page 483) contains the following passage respecting the work upon which the foregoing "Early History of the Royal Academy" is based. As a fragment of literary history alone, it would be worth transcribing here; but it is, too, due to both the Author and the Reviewer, and to the Readers of our Review also, to relate what is said there of the history of this work, on authority.

"Mr Sandby's History of the Royal Academy was published under an unlucky star. * * * * Unluckily, in his desire to render the biographical notices of living Academicians as complete as possible, the writer was supposed to have committed a literary trespass on the rights of others who had laboured in the same field; and as it appeared that some portions of the work might be made the subject of proceedings in a court of equity, the whole impression was withdrawn from circulation as soon as this discovery was made; and it is probable that few copies of the work in its original form are in existence."

In p. 42, vol. i., the name of Joseph Highmore (1692—1780) was unintentionally omitted.



HORACE VERNET:

HIS LIFE AND WORKS.

HORACE VERNET was the last scion of a family of artists, natives of Avignon. In the 14th and 15th centuries, the school of Avignon was celebrated; its prosperity was, in a great measure, due to the residence of the Popes in the "Comtat Venaissin;" but its reputation lasted long after the departure of the Pontifical Court, and threw a brilliant splendour even on the 18th century. The Brotherhood of the White Penitents, at this epoch, had decorated the churches and chapels on a new plan, and became a kind of Academy of Fine Arts. Two members of the Vernet family entered this Brotherhood, François and Antoine. The celebrated Joseph, grandfather to Horace, was their brother. Joseph's grandfather, André, and Antoine, his great-grandfather, were also painters. Joseph commenced the study of painting with his father, whose jealousy he excited by soon surpassing him in ability. A cardinal, living at Avignon, then took Joseph under his protection, and sent him to Rome to perfect himself in his art. There also, after a short time, he surpassed his master, Fergioni, a painter of sea-pieces. After a stay of twenty years in Italy, he was recalled to France by Louis XV., who gave him an order for a series of views of the ports of France. When Joseph had finished this great work, he came to Paris, where he was received with every kind of honour. The King sent state carriages to meet him, and treated him with the highest distinction.

Two other brothers of Joseph, Ignace and Jean, also devoted themselves to painting. The latter tried to imitate Joseph's

sea-pieces, and signed himself in the same manner: "*J. Vernet.*" "Whenever you meet with a *marine* signed, but unworthy of Joseph," says Horace Vernet, "without the slightest hesitation, ascribe it to Jean."

Joseph, whilst at Rome, married Miss Virginia Parker, daughter of an English officer, and descended from an Archbishop of Canterbury. She was very beautiful, and Sir Joshua Reynolds painted a magnificent portrait of her. From this marriage sprang four children, three boys and one girl. The youngest son was Horace Charles, whom his mother always called Carlo, or Carle. Emily, the daughter, married Chalgrin, the architect of the Arc-de-triomphe de l'Étoile. She died on the scaffold in 1794. David might have saved her. Moved by Carle's entreaties and tears, he had solicited and obtained Madame Chalgrin's pardon, but instead of going immediately to the Conciergerie, he put the paper in his pocket, and forgot it for eleven days. A biographer states that Madame Chalgrin was sent to the scaffold "because, being as virtuous as she was clever and beautiful, she had once rejected the love of the great republican painter."

Carle Vernet, the spirited painter of races, hunting scenes, and cavalcades, in 1787 married the daughter of Moreau, the skilful draughtsman and well-known designer of charming vignettes, "the literary illustrator of his age."* He had two daughters, one of whom, Camille, married Hippolyte Lecomte, the painter of scenes of military life, and one son, Horace.

Jean-Émile-Horace Vernet was born on the 30th of June, 1789, in the Louvre, where his father and grandfather also had apartments. His early education was somewhat left to chance; and whilst yet very young, he heard the hissing of bullets; for the future battle-painter was only three years old when he received what the French call "*le baptême du feu.*"

At the attack on the Tuileries, on the 10th of August, 1792, Carle heard the reports of the musketry and saw his windows shattered by the balls. He immediately caught up Horace in his arms, and accompanied by his wife, who had seized the little

* St Beuve.

Camille, ran, through an interior gallery of the palace, into the Rue Froidmanteau: but even there the fugitives were not safe: they were fired on by the Republicans; though not wounded, the bullets, striking the walls, covered them with showers of fragments of stone. But they found shelter and security at last in Moreau's house.

The little Horace soon began to use his pencil, and covered the leaves of his copy-books and the margins of his school-books with a multitude of drawings, among which soldiers figured most conspicuously.

"When Horace was a child," says M. de Loménie, "he was a charming little fellow, full of tricks, high-spirited, and intelligent. His father, who was very whimsical, liked to dress him in a very out-of-the-way manner, and the boy, even when scarcely knowing how to write, was always looking about for bits of paper, on which he drew little soldiers." This is not surprising, since he lived in a society, and at a time, when battles only were spoken of. Gifted with the same spirit as his father, he merely reproduced with his pencil the scenes and exploits he heard related: and when only eight years old, made sketches, in which can be discovered the ease and spirit most distinctively characteristic of his mature works.

His education was inevitably rather neglected. During the time of the Revolution, and in the midst of daily, nay, of hourly terror, how could parents possibly pay attention to the instruction of their children? He did, however, study at the "Collège des Quatre Nations," and though he did not distinguish himself as a Latin or Greek scholar, he still learnt readily, and knew quite as much as most of those who, at that stormy period, were in the colleges. Horace was always full of spirit and invention in the play-ground, and he studied drawing and painting with indefatigable perseverance. When no more than 11 years old, he was already in receipt of payment for his works, and at 13 he was able to support himself, for he obtained 20 francs for each of his paintings and 6 francs for each drawing. He was engaged especially for the *Journal des Modes*, for which he afterwards became the principal draughtsman.

He grew up, surrounded by teachers and examples. His father, his grandfather Moreau, and his uncle watched his progress with most affectionate interest: and his early success aroused his natural ability to greater efforts.

It will not be out of place to speak briefly here of his father, who, with the exception of Vincent, was Horace's only master. It was from his studio that the first protest against the principles of David and his school proceeded. This protest, though unconscious, was not the less clearly expressed. To the Agamemnons, Achilles, and Hercules, dressed as French soldiers, Carle opposed a true and well-understood study from nature. He set the example of independence, and sought, before all things, after the pure and simple truth, and endeavoured to represent in his paintings of battles the exact strategy of each. Taught in such a school, the young Horace could paint only genuine soldiers. He saw those who returned from Germany, Egypt, or Italy, as models in his father's studio, and transferred to his canvas without any consideration of either Greeks or Romans. Horace followed in his father's steps but far surpassed him in talent. Carle knew it, and was proud of him. On his death-bed, he said with delightful justice: "I am like the great Dauphin, son of a king, father of a king, but not a king myself."

Horace did once attempt to draw after the antique. His father wished him to compete for the scholarship at Rome; but he failed, and renounced the divinities of Olympus, and returned to his dear soldiers; and in the same year (1810) effaced the remembrance of his failure by exhibiting at the École des Beaux Arts, a picture entitled "*Prise du camp retranché de Glatz*," by which he announced himself as a painter of battles. It is one of his paintings in which he has shown the most spirit and action. This picture, and some others of small size, charmed the public, who remarked the manual dexterity he had acquired from his father Carle; but they also recognized an original talent and method of handling, which was as good as a signature; and when his father had painted the battle of

Marengo, they said, with good reason, that he had been helped by his son.*

It was at this period, too, that he married Mlle Louise Pujol, a charming young lady whom he had seen at the salons of Isabey. Neither of them was more than twenty years of age.

Domestic love was hereditary amongst the Vernets. Joseph was the providence of his whole family. Carle would never separate himself from his son; and followed him even to Rome when Horace was appointed Director of the Academy; and years only increased this attachment. Horace was faithful to these traditions; he cherished his wife, his beautiful and noble daughter (Madame Delaroche), and his grandchildren, with a boundless love. This is proved by his letters. During his long journeys, he used to write full details to Madame Vernet, and his solicitude for all the members of his family was constantly exhibited.

When he sets out, he thinks of the happiness of his return.

"Voilà le grand moment arrivé," he writes from Marseilles, Oct., 1839, "dans quelques minutes en route, la soleil en avant! bras dessus, bras dessous avec ma bonne étoile! Un beau jour sera aussi celui où cette dernière quittera son camarade pour me ramener près de vous. Alors elle sera plus brillante que jamais. Elle connaît la route du No. 58, où nous nous embrasserons comme des pauvres."

And when he returns, how impatient he is to arrive:

(Marseilles, 13th April, 1840). "Le vent ne serait qu'un cheval fourbu, si lui-même voulait nous enlever d'ici pour me porter près de vous, tant j'attends avec impatience le moment de vous serrer sur mon cœur! Allons, du calme, l'ami! n'allez pas par un emportement blamable, détruire en un instant votre réputation de vertueux voyageur."

How delightful is this remembrance of his grandson, whom,

* Carle had received considerable sums on account of this picture, without making much progress towards its completion: the Emperor, therefore, sent M. Denon, Director of the Museums, to tell him that he must either finish the picture or repay the money. The second alternative being im-

possible, Carle began to tear his hair in despair; when Horace said, "Father, it is of no use to weep and tear your hair; let us finish the picture. Come, to work; I am going to help you!" And thus the picture was completed.

in his grandfather's language, he called "Rabadabla." It was during one of his voyages, as he was writing to Madame Vernet about a poor little bird which had taken refuge on board the vessel:

"Je soigne mon petit oiseau pour lui donner la liberté lorsqu'il sera bien remis de ses privations et de sa fatigue. Si j'avais le temps de lui donner une petite éducation, je lui apprendrais à chanter *Rabadabla badabla bla bla*, pour que sur ma terre d'Afrique il puisse apprendre à ses semblables ce délicieux refrain, et peut-être qu'un jour tous les échos nous le répéteraient. Cette idée, toute bête qu'elle est, ne laisse pas de me procurer une bonne petite émotion."

At the moment of his departure from Constantina, on November 24th, 1837, he wrote once more:

"Chère amie,

"Voici un arabe qui part. Je lui donne ce petit mot.—Il va à Bône en deux jours. Moi j'en serai cinq et peut-être la poste sera-t-elle déjà en route. Je ne veux donc pas manquer une occasion de te dire que je me porte toujours bien, et que j'ai fait ma récolte (of materials for his pictures). Et dans une heure j'aurai le visage tourné vers Paris, où j'espère être dans vingt jours, peut-être avant, car tout dépend des bateaux. Je vous embrasse tous, femme, fille, gendre et ce cher Rabadabla. Marche-t-il?—Que je vais le trouver beau! Dis à Feuillet, Geneville, Labouchère, tes sœurs, le général Boyer, que je pense à eux bien souvent, et à Dureau de la Malle que j'ai découvert 15 tombeaux inconnus et surtout intacts.

"Tout à toi,

"H. Vernet." *

And he who was called the liveliest and the most "malicieux" of the French, was possessed of extreme sensitiveness. He never witnessed sorrow without compassionating it from the bottom of his soul. One day, in the roads of Smyrna, the commander of the *San Pietri* had ordered a sham fight to assist Vernet in his "*Prise de Jérusalem*." Two artillery-men were dangerously wounded.

"Malgré mon enthousiasme guerrier, j'ai le cœur gros. Figure-toi

* Unpublished letter.

que deux canonniers ont eu les bras emportés! C'est ce qui arrive, dit-on, à chaque manœuvre de ce genre. Je me dépêche de te parler de ce fatal événement avant que la raison ne me revienne et que mon enthousiasme pour tout ce dont je viens d'être témoin ne fasse place à la triste et funeste pensée qu'involontairement sans doute, je suis cause de la mutilation de ces malheureux. Tiens, chère amie! voilà tout ce que j'avais à te dire qui s'échappe; je ne vois plus que ces pauvres diables!"

And in Cairo, his heart is heavy when he visits the slave-market, "that odious market where poor little negroes, male and female, are put up together on a ragged square piece of cloth, like apples, five for a penny; to say nothing of men and women of all colours, whom they keep in holes, all round this infamous place, where, like kings, infamous scoundrels traffic in human flesh."

Here is another passage which well exhibits his tender and humane heart. He writes thus from Constantina:

"Dis à Jazet (the engraver) que je lui rapporte une vigoureuse collection de sujets. Il y en a un surtout qui,—je ne puis attendre pour te le raconter,—a manqué te valoir une petite fille à élever. Tu as entendu parler d'un rocher du haut duquel les femmes en voulant fuir se précipitaient? Représente-toi sur un monceau de plus de cent cadavres de femmes et d'enfants que les Kabyles dépouillaient ou achevaient lorsqu'ils respiraient encore, un sergent et un soldat du 17^e se disputant, les armes à la main, un pauvre petit être de quatre ans, encore attaché au corps de sa mère morte. J'ai retrouvé cette petite fille au camp de Medjy-el-Ammar: elle est très gentille mais que deviendra-t-elle? On la nomme Constantine ne lui connaissant pas d'autre nom; le régiment la garde; mais, encore une fois que deviendra-t-elle? C'est justement parcequ'il n'y a pas de doute sur le malheureux sort qui l'attend, que je voulais la prendre. Je n'aurais pas balancé à t'apporter ces embarras, si une autre idée ne m'était venue: c'est d'en parler à Madame Adélaïde. Ce serait digne d'elle de faire élever un enfant pris sur le champ de bataille où son neveu a été fait lieutenant-général. Nous parlerons de cela à mon arrivée. J'ai tous les renseignements imaginables sur ce fait."

And Madame Adelaide did become the protector of the little girl.

It would be easy to multiply examples of these traits of his character, but our space forbids it.

Horace always obeyed the first impulse of his heart, and that impulse was always good and disinterested. One day, whilst crossing the Place Dauphiné, his cabriolet struck against a truck, and the shaft was broken. A painter who was at work upon a pork-butcher's sign-board near, ran immediately to Horace's rescue, and mended the shaft with a cord. In order to thank him, Vernet mounted the ladder, and finished the ham and sausages which his obliging brother-artist had begun!

Another time, when he wished an old brigadier of Gendarmerie, whom he had known in Algeria, to obtain the Cross of the Legion of Honour, he represented him in his "Smala" with the cross on his breast. When the King came to see the picture, Vernet said to him: "I have put the cross on that old soldier of the Empire, but it appears that he has not got it; I must therefore take it off." "Do nothing of the kind, Horace," said the King, "I give it him."

He often solicited favours for others. Here is a fact which will show how much he yielded to the suggestions of his heart. He was very intimate with Lagrenée, son and grandson of painters, an artist himself, but not of high pretensions; he used to draw patterns for the silk-weavers and carpet-makers of Lyons and Aubusson, and thus rendered notable service to these two branches of industry, which borrow from art their charm and their importance. On a visit which Vernet made to Paris, when he was Director of the Academy at Rome, he went to see Lagrenée, but found the house shut up. He learnt that his friend was at Lyons, at a fête held by the manufacturers of the town, in his honour. Horace ran immediately to the residence of the Home Secretary, begged for Lagrenée the cross of the Legion of Honour, and, by arguments and entreaties, obtained it. He then took a post-chaise and arrived at Lyons in time himself to decorate his friend at the end of a banquet.

He never would receive any fee from the young men whom he admitted to his studio as his pupils. Not only did he give

them lessons without charge, but he assisted them in the most delicate manner. Sometimes he would himself buy their first pictures; sometimes he would re-touch them in such a way that amateurs were emulous to purchase them. And for one of his pupils who had been taken by the conscription, he painted a picture and gave it him, that he might be able to procure a substitute. Nor was it to his own pupils alone that he displayed this generosity. Once when he was at Algiers, he met with a young English artist, with whom he was slightly acquainted, who had been studying at Paris, and was on the point of returning there, as his funds were exhausted. Vernet learned this in consequence of his having advised him to visit Italy; and having examined some of his sketches, at once said, "I am Director of the Academy at Rome, you must go there with me, I will be your banker." The young Englishman gratefully accepted this offer and accompanied Vernet to Rome, where he secured for him such patronage that he was easily able to discharge the cost of his first stay in Italy.

At the time of the inundations of the Loire, a vast lottery of objects of art was organized to help the unfortunate victims. Vernet promised a picture, and said that he would place it at the disposal of the winner. Chance allotted his work to a good and charitable lady of Blois. On the appointed day she came to claim it: when she had examined the picture ("The Zouave skinning rats") like one who knew nothing of art, Vernet said to her: "If you were offered 500 francs for my Zouave, you would accept them, I am sure." "I am not a connoisseur of paintings, but with 500 francs many misfortunes may be relieved." "Well, agreed, for I see you would sell it! Then I was right in selling it yesterday to Goupil. There is a letter for him, Madame, and he will give you 14,000 francs." And this sum, paid for "the Zouave skinning rats," was spent in founding an Orphan Hospital.

The first picture for which Horace Vernet was well paid was the portrait of Jérôme, King of Westphalia. He received 8000 francs for this work, which was in another way also the source of a great success for him. At the Salon of 1812 this

portrait attracted universal notice, and the artist received a medal of the first class.

Horace always cherished for Prince Jérôme a sentiment of genuine gratitude. In 1857 he refused to sell to Prince Napoleon the "Battle of the Alma," which he had ordered on his return from the Crimea; and instead, presented it to the Emperor's uncle.

It is commonly said that Horace Vernet was twice bought off from the conscription, but this is incorrect. Being married, Horace was exempt; and if in 1814 he enlisted with his friend Géricault in a regiment of Hussars, it was because the allies were marching upon Paris. He assisted with great courage in the defence of Paris, and distinguished himself at the Barrier of Clichy; and he received the cross of the Legion of Honour, from the Emperor's own hands, for his conduct before the enemy.

This, however, was an affair of but a few days, and the disbanding of Napoleon's troops restored the painter to his studio. Vernet felt bitterly the humiliation of the defeat, and he did not spare the conquerors; he ridiculed them, jeered at them, caricatured them. He employed the newly-invented process of lithography as a means of political propagandism. He himself drew on the stone, and in his hands lithography was almost equal to etching. One can picture to one's self the impatience of the present and the regret for the past which his little satirical pieces on the Voltigeurs of Coblenz and the complaints of the "*Grognards de Waterloo*" maintained amongst the people. His heroi-comic lithographs, and his lithographs of the life of the Emperor, penetrated everywhere; in villages as well as in towns, in the salons as well as in attics and workshops.

It is not surprising, then, that the jury of the Restoration closed the doors of the Salon of 1822 against his productions. And the ill-will of the Government was farther increased by the avowed protection which the Duke of Orleans (afterwards Louis Philippe), a great patron of the arts, accorded to Horace.

This prince often visited him in his studio, and entertained for him a lively and sincere affection, which was never falsified.

Horace Vernet then opened a private exhibition in his own studio in the Rue de la Tour des Dames, which was visited by an enthusiastic crowd, and his renown was carried to its climax. Amongst the pictures, the portrait of Napoleon, the frame of which was covered with crape, produced a deep sensation. "The Battle of Jemappes" was also much noticed, and "the Defence of the Barrier of Clichy;" a true model of *genre*, in which every figure is expressive, and in which all is touched in a refined and life-like manner. Another picture, the painter's own studio, met with general approbation; and exhibited with great truth, both the ability of the painter and the circle amidst which it flourished.

A writer of the time thus describes Horace's studio: "A crowd of young men, in various attitudes, occupied all the corners of the room, and seemed, as in schools where boys are kept in, given up to the disorder of the most strange amusements. Two of them were fencing, one of them with a pipe in his mouth, and the other having on a great blouse. One was playing on the horn, and his cheeks, enormously puffed out, would have told me how much air escaped them, had not my ears, torn by his horrible noise, rendered all other information unnecessary. Another was singing a romantic ballad; a third was beating the drum; others were either seated, or standing, or squatted on the floor, in all possible attitudes. A young man, in the midst of this confusion, was reading a newspaper aloud; another was painting; a third, sketching. Among the actors of this boisterous scene were soldiers of all ranks, artists, singers, a goat, a dog, a cat, a monkey, and a superb horse."

Horace possessed, in a very high degree, the faculty of isolating himself in the midst of noise. It would, however, be a great mistake to suppose that he was always in the midst of such gaiety; to believe his jocular boast, that "the most laborious hours of his life were spent so." Undoubtedly all artists have not the same habits, and the studio of a meditative painter, of a Poussin, will not be the same with that of an artist, gay,

impressible, and receiving inspiration from all that he sees. Study, however, has invariable laws, and a prodigious memory, facility, and skill cannot supply the absence of meditation. Horace Vernet had in the early morning his private hours, his hours of work. He confessed as much at times,—“People praise my facility,” said he, “but they do not know that I have spent twelve or fourteen nights without sleep, and in thinking of nothing else but what I am going to do. When I stand before my blank canvas, my picture is done, I see it.”

His correspondence exhibits to us a most conscientious artist, studying without ceasing, sparing no fatigue to see for himself what he had to represent. But he did not penetrate any subject very deeply. In general he saw everything on the surface alone. Without passion himself, he did not stop to search for passion in others. And thus it is, by depicting *facts* with greater clearness than any other painter, that he has touched the heart of the multitude; whilst the expression of thought or of form never cost him any trouble. He knew how to interest, to charm, to excite; but has he ever aroused enthusiasm?

He was admirably assisted by his memory. He never made more than sketches. He seized upon the whole at a glance; retained all the features, both in its great outlines, and even in its details and colours. And whatever had once been stamped on his mind, preserved for ever the freshness of its first impression.

“His head,” said Géricault, “was truly a cabinet with drawers; he opened it, looked at it, and found everything in its place.”

“A soldier passes before M. Vernet,” said M. de Loménie; “if the artist gives himself the trouble to examine him, and at the end of six months is asked to reproduce that soldier, he will render him exactly on paper or canvas, with his gait, his carriage, his uniform, from the set of his shako, and the number on it, to the last button of his gaiters.”

When he painted a portrait, he took only a note or two in crayon, and the subject was released after a sitting of a quarter of an hour. It was not that he painted without a model, but

from a model which his memory supplied. He did not like to work after nature. "I was working by his side," says one of our distinguished artists, M. P. A. Labouchère,* "after his

* We should be ungrateful if we did not thank M. P. A. Labouchère for the precious documents which he has lent us for our essay. He has also assisted us with his recollections, which are so complete and so precious. The pupil and friend of Paul Delaroche, M. P. A. Labouchère has lived much in the intimacy of Horace Vernet and all his family. Our illustrious painter entertained for him as much esteem as friendship, and took much interest in his works. He caused Madame Vernet to write to him the following letter respecting his fine picture, "Luther, Melancthon, Pomeranius, and Gaspar Cruciger, translating the Scriptures."

"Horace, très occupé de son prochain départ pour l'Afrique, me charge de vous dire, mon cher M. Labouchère, qu'il est très vrai qu'il a été très content de votre tableau, il veut même en causer avec vous avant de partir. Il ne m'appartient pas d'entrer dans de plus longs détails, mais j'aime à vous dire que mon mari a appuyé (devant moi) son opinion sur des motifs qui doivent vous être très agréables; et Delaroche en est si satisfait qu'il disait vouloir vous l'acheter afin de le terminer.

"Rappelez-moi, cher Monsieur, au souvenir de Nathalie (Madame Labouchère), et croyez tous deux à ma bien sincère affection.

"L. Vernet."

When M. P. A. Labouchère set out for Rome, in 1836, Madame Vernet again wrote him the following letter:

"Voici, mon cher Monsieur Labouchère, quatre lettres pour Rome. Deux, une pour l'ambassadeur de France (M. le M. de la Tour Maubourg), l'autre pour Mme de Binder, sont de simples recommandations. Celle adressée à la Princesse Walkouska est toute à fait intime; elle vous donnera seulement occasion de voir cette personne re-

marquable, presque célèbre, mais ce sera tout, car elle vit retirée du monde et craint de faire de nouvelles connaissances, mais comme elle est très bienveillante et fort spirituelle, elle vous accueillera très bien. Dites lui que je vous ai chargé de me donner de ses nouvelles. Lisez, si vous voulez, le barbouillage de Mme Vanntelli, c'est une belle romaine dont Horace a fait un beau portrait (she is at the piano, and a handsome Roman nurse is holding her child). Elle est très bonne, nous aimons beaucoup cette famille le mari, avocat, est un homme d'esprit. Si vous pouvez les voir quelque fois cela vous fera connaître un intérieur romain. Demandez surtout à voir le célèbre graveur sur pierre, Girometti; père de Madame Vanntelli; il a fait le beau camée de Louise (Mme Delaroche) que vous connaissez. Vous parlerez d'Horace et de nous tous à tout ce monde, et vous serez bien aimable de nous en donner des nouvelles. J'ai encore une connaissance intime à Rome pour laquelle je vous enverrai une lettre, que je n'ai pas le cœur d'écrire aujourd'hui, c'est la famille Potenziani, qui vous introduira dans la noblesse. La Marquise est française, élevée dans la perfection, fille du fameux Salicetti, Corse, ministre à Naples du temps des Français. Delaroche vous remettra les lettres de sa femme. Tourmentez Horace pour qu'il vous donne une lettre pour Ingres, je n'ai pas le courage de l'écrire.

"Adieu, très cher Monsieur, bon voyage, bon retour, nos vœux vous accompagnent et notre amitié pour vous sera aussi constante qu'elle est vive et sincère.

"L. Vernet."

Later, Horace Vernet, whose tastes were always military, engaged his friend to follow his example and join the staff of the National Guard, he being himself a Major, and wrote thus:

return from Syria in 1840, when he was painting Judah and Thamar. He had painted, since the morning, one of the arms of the woman from nature, but did not proceed to his liking. About two o'clock, he sent away his model, rubbed out the arm he had just painted, and re-painted it as it now is, with no other model than the remembrance of the arm which he had had before his eyes."

This prodigious memory allowed him to begin his work at once without any preparatory sketches. When he had formed his composition in his mind, he proceeded at once to the definitive execution of it, which he carried on without intermission.

In 1835, the King Louis Philippe gave him a commission for three great pictures for the Museum of Versailles: Jena, Friedland, and Wagram. He had the three canvases set up at the same time on easels, and took a ride in the Bois de Boulogne. When he returned, his Battle of Wagram was already composed. And without the least sketch, without the slightest indication of persons or of plans, he drew and finished the profile of the Emperor, and the hand which holds the field-glass to his eye. This done, he painted his charming little picture "*La Chasse au Sanglier*," with Yusuf,* dressed as an Arab, on a white horse. He went afterwards and established himself at Versailles, where he composed and executed Jena and Friedland; and it was not till his return to Paris, at the end of the winter, that he resumed his work on the picture of Wagram, commencing by painting, on the left, a corn-field, crossed by Lauriston's batteries; then taking in hand the corner on the right, and so proceeding step by step, he finished it to the profile and the field-glass painted on the first day. This strange manner suited him; but it would not be becoming in others.

" Mon cher M. Peter, on nomme Samedi les capitaines, faites sur le champ votre demande au général Jacqueminot, en indiquant Brocard et moi pour donner des renseignements, il n'y a pas une minute à perdre. Je pense que vous avez très bonne chance pour réussir; fiez-vous à moi.

" Tout à vous
H. Vernet."

And M. Labouchère was chosen.

* A celebrated general of division in the army of Africa, then commanding the native cavalry. He was on the most friendly terms with Horace and Madame Vernet.

None of his brilliant artistic qualities could be communicated to others. Horace Vernet has had many pupils, but he never formed a school. He had indeed no other principles than natural instinct and an absolute confidence in his memory. He did not, however, throw himself blindly into an undertaking; if he painted with such surprising rapidity, it was because he had no vacillation; he was always advancing. Not a single stroke of his brush was lost. "Wherever his pencil had once been, it did not go again; and were there but the tip of an ear on the canvas, be assured that it was absolutely finished. Did he wish to introduce a shadow, after having considered it carefully, he painted it without hurry in the right place, there it remained complete. He followed the same system for the representation of light, half-tints, and reflections. To lay on his colours and to leave them* was, in part, the secret of our artist's rapidity of execution. And now if we wish to have a complete view of him, we must bear in mind that Horace Vernet did not waste any time in sketching, that he saved all that of preparatory work, and spared himself the delays of half-tones and glazings, often contenting himself with very little of them; and we shall then understand that being indefatigable in body and mind, regular in his work, unremittingly at his easel, of an inspiration always active, which everything seemed to nourish and to renew, of unwearied vigour, with an iron constitution, he might well finish, in half a century, the almost innumerable productions which compose his works." †

* Mr William Wyld, a distinguished landscape painter of the French School, although an Englishman, relates that in the commencement of his career he had worked most laboriously at a view in Venice, in which the highest light should have been the long reflexion of the sun's rays in the rippled water of the Lagoon. Before he satisfied himself, he had heaped upon these ripples a thick impasto, which in the side light of his studio yielded the coveted effect. But when hung in the vertical light of the saloon, to his intense mortification, what should have been the brightest

part of his picture, was in fact the darkest, from the shadows thrown downwards by the ridges of paint. Horace Vernet, to whom he was well known, pointed the moral of his vexation with this admirable maxim—"Le lumière est dans la qualité du ton, et non dans la quantité de pâte mise sur la toile." M. C. H.

† Oliver Merson. His works consist of at least 400 pictures and 1500 drawings, with lithographs in incalculable numbers. See the Table at the end of his Life by C. Blanc, *Histoire des Peintres*.

The ideal of Vernet was the soldier,—the *French* soldier. How he loves and admires his carelessness, his light-heartedness, his heroism, and his unaffected resignation! And so he is quite sorry to see the fine appearance of the English soldiers.

“Les Anglais font la pluie et le beau temps,” he writes, “et exercent de ce point une influence effroyable. J’ai le cœur tout gros d’avoir vu leurs soldats! Rien n’est mieux tenu, et il est impossible de voir de plus beaux hommes. Mais brisons là-dessus. Si notre armée, par comparaison, a l’air d’une bande de galériens, sous nos simples habits vit une fameuse âme. Vive la France!”

The victories of the immortal legions of the Empire were exactly adapted to inflame his enthusiasm, their misfortunes to fill him with sorrow; and his strong opposition to the Bourbons was quite as much an affair of art as a political conviction. But so many agitations disquieted Carle, and he arranged that his son should accompany him to Italy. The journey was but a series of ovations. Horace availed himself of the opportunity to revise the glories of the scenes of Napoleon’s victories. It was not his first journey, for in 1816 he had commenced what he afterwards called “his swallow’s life,” and made a tour on foot, clothed with a simple blouse, through Switzerland, Dauphiné, and Auvergne. On his return from Italy, the Court tried to gain the young painter by a commission for a sea-piece, and soon afterwards Charles X. commanded him to paint his portrait and that of the Duke of Angoulême, and a review which had taken place in the “Champ de Mars.”*

Vernet executed these orders, but at the same time toiled at the rehabilitation of the struggles of the Empire. “The Last Cartridge,” “The Farewell at Fontainebleau,” “The Bridge of

* In 1818, Horace had refused an order given to him by the “Liste civile.” This is the letter (hitherto unpublished) which he wrote to the Intendant:

“Monsieur Le Comte,—Ayant des travaux commencés et en trop grande quantité pour espérer les avoir terminés pour le salon, je me vois forcé de renoncer à l’honneur que vous m’avez fait, en me choisissant (parmi tant de peintres plus recommandables que moi par leur talent) pour exécuter le tableau destiné à la galerie de Diane.

“J’ai l’honneur d’être, Monsieur Le Comte, votre très dévoué serviteur,
“H. Vernet.”

“31 Juillet, 1818.”

Arcola," and the battles of Jemappes, Valmy, Hanau, Montmirail, were painted at this period.* The artist had never risen to this height before. His talent was now at its zenith. "In the Battle of Montmirail, especially, the ease with which the multiplied details are indicated, neither distracts nor prevents the attention due to the general effect and to the dramatic meaning of the whole. The moment chosen is that in which the chasseurs of the Old Guard, under the command of Marshal Lefebvre, hurled themselves on the enemy, and by that last effort gained the day. The horizon already darkened by the shades of twilight, the pale light which the latest rays of a cheerless winter-sun, half hidden by clouds, throw over the country, and on the last battalions which cover it; everything, even to that cross which the balls of two armies have shaken on its pedestal, even to that leafless tree, whose branches seem to tremble sorrowfully before the sighing of the wind and the hissing of the shot; everything has a melancholy solemnity, an expression of awful grandeur, in perfect harmony with the historical character of the scene. It is, nevertheless, the picture of a victory, but of a victory without rejoicings, of a glory without rapture, of a triumph without a morrow. There is no joy in all those heroic hearts, which are filled with the recollection of their country outraged. Glowing light is wanting in this battle-field; the sun of Austerlitz does not shine in the sky of Montmirail."†

In 1827, Vernet was absorbed by the works entrusted to him by the "Liste civile." He undertook and finished the ceiling of the "Musée Charles X." at the Louvre, where he has represented Julius II. giving orders for the building of St Peter's and the Vatican to Bramante, Raphael, and Michael Angelo. At the same time he painted the two pictures, "Philippe II. before the battle of Bouvines," and "the Battle of Fontenoy."

* These four pictures were not burnt at the Palais Royal on the 24th of February, 1848 (of shameful memory), as so many of the finest paintings of Vernet, such as "The Arrest of the Princes," were; but they have been pierced by hundreds of

bayonet-thrusts. Having been repaired with the greatest care, they are now in England, in the gallery of the Marquis of Hertford.

† H. Delaborde.

This last picture is, of all the works of this painter, the most animated and pleasing as to characters and colours; and of all the essays made by Horace Vernet on subjects taken from earlier history, it is the most successful.

In the following year he painted for the Duke of Orleans "The Arrest of the Princes;" a charming picture for composition and invention, which, like so many other master-pieces, was destroyed at the revolution of February. This is the opinion of M. Schnetz, Director of the French Academy at Rome, on that picture. He wrote thus to Madame Vernet in June, 1831:

"I heartily congratulate Horace on his picture for the Palais Royal, the 'Arrest of the Princes de Condé, de Conti, and du Duc de Longueville.' A splendid composition, original and spirituelle to the last degree; simple in effect, natural and full of grace, and of exquisite execution. This picture, with that of Léopold Robert, 'The Reapers,' pleases me most in the Salon."

It was in 1826 that he was elected to the Institute, where he had the happiness to see his father during ten years beside him. And in 1828 he was appointed Director of the Academy of Fine Arts at Rome. Charles X. was, without doubt, glad to send far away from Paris such an "opposition" artist, and gave him the preference over the candidate of the Academy.

Horace went to replace Pierre Guérin, who remained at Rome for some few months with the new Director, and an affectionate intimacy sprang up between them. Some days after having left M. and Madame Vernet in 1829, Guérin wrote thus:

"Florence, Lundi, midi.

"Tandis que le courrier attend les dépêches je me réfugie dans une *Osteria* où je vais prendre un bouillon (de l'eau grasse). M. de Victrolles vient de perdre sa fille; toute la maison est dans le deuil. Hélas! J'y suis moi même, mais c'est de vous avoir quittés, chers amis, ma solitude est profonde. Elle sera malheureusement remplacée par une obsession plus facheuse encore. Je redoute Paris, mais tout cela veut dire que je vous regrette par dessus tout, et que je ne retrouve jamais cette situation si douce et si tranquille que je devais aux soins, à l'amitié dont vous m'entouriez tous. Ne parlons plus de regrets, ils sont trop penibles.

"Adieu, Madame, adieu, chers amis, soignez vous, garantissez vous de la fièvre et de tous maux. Regrettez moi autant que je vous regrette, et soyez moi aussi affectionné que je vous suis dévoué. Je vous embrasse tous bien tendrement.

"Guérin."*

Horace remained at Rome till the first of January, 1835, and those years of his directorship were a unique epoch in his life. The beautiful and intelligent Mlle Louise Vernet, afterwards Mme Paul Delaroche, with her mother, did the honours of the Villa-Medici, where, whilst giving splendid fêtes and receiving with munificence travellers from all nations who visited Rome, Horace began a new series of works,—“A combat between the dragoons of the Pope and the brigands;” “The departure for the chase in the Pomptine Marshes;” “Pope Pius VIII. carried in the Pontifical Chair;”† “The meeting of Raphael and Michael Angelo at the Vatican;”‡ “Rebecca at

* Unpublished letter.

† Here is an unpublished letter from Cardinal Albani, respecting this picture, which will interest our readers :

“Monsieur le Directeur,

“Aussitôt que je vis votre superbe tableau, je ne manquai pas de dire à Sa Sainteté l’admiration que ce bel ouvrage m’avait causé, et ayant Sa Sainteté écouté avec plaisir la description que je lui en fis, je ne doute pas du plaisir plus grand qu’il aura en le voyant. Et puisque, Mr, vous voulez vous donner l’attention de la soumettre à ses yeux, je me charge d’en faire la proposition au St Père, qui certainement sera agréé par lui, et je saurai vous dire positivement quand le tableau pourra être transporté au Vatican. En mon particulier, je vous remercie, Mr, de vous être adressé à moi pour procurer ce plaisir à Sa Sainteté, et je vous assure de mes sentiments d’estime la plus particulière.

“Le Cardinal Albani.”

“21 Mars, 1830.”

‡ We cannot resist the pleasure of introducing an unpublished letter to Ma-

dame Vernet from the painter of “Mignon” and “Margaret at the Well,” which contains some references to this picture.

“Madame,

“Me permettez vous de vous adresser M. D—, porteur de cette lettre, qui, se rendant à Rome, a un désir bien vif de vous y présenter ses hommages. Aller à Rome sans voir le Pape était ridicule jadis, y aller maintenant sans pénétrer chez Horace Vernet serait aussi fâcheux. C’est à vous, Madame, que j’ose adresser M. D. pour obtenir cette faveur; c’est à vous aussi, Madame, que je m’adresse pour être auprès de Monsieur Vernet l’interprète de tout ce que son admirable tableau du Raphael et Michel Ange m’a fait éprouver. Tous ceux qui ont été admis à le voir partagent bien mon admiration.

“Votre mari est trop heureux, Madame. Vous, Mademoiselle Louise, et le premier talent de son époque, c’est trop pour un seul homme, s’il n’était aussi bon et admirable pour nous tous, nous le détesterions par pure envie, maintenant nous l’admirons et l’aimons.

the Well;" "The Duke of Orleans at the Hôtel de Ville;" "The Cholera on board the Melpomène;" "Judith and Holofernes;" several landscapes, and a great number of portraits.

The revolution of July, 1830, disturbed Horace in his work. After the withdrawal of the French embassy to Naples, he was appointed diplomatic representative of France at the Papal Court; and acquitted himself of his mission with so much ability that he received from M. Guizot, the Minister of the Interior, a public expression of satisfaction with his services.

But very shortly afterwards, not agreeing with the Institute, Horace Vernet sent in his resignation as Director, and proposed to the Government of King Louis Philippe to suppress the Academy at Rome. Though Paris was, at that time, in a state of great agitation on account of the trial of the Ministers of Charles X., his resignation produced a deep sensation. Here are two letters which faithfully represent the state of Paris at the time. They are both addressed to Madame Vernet. The first is from M. Larivière, who had obtained the great prize at Rome:—

"Paris, 23 Sep. 1830.

"Madame,

"Voilà 17 jours que je suis ici, dans cette ville boueuse, où je n'ai pas encore vu un seul jour le soleil. J'ai porté toutes les lettres que vous avez eu la bonté de me donner; présenté par vous, j'ai été bien reçu partout. Mr le Comte de Forbin m'a fort bien accueilli, mais il n'est pas question de commander des tableaux; lui même à ce qu'il me dit hier, n'a la certitude de rester en place que depuis six jours; il faut attendre, tout est bouleversé, *ci vuol pazienza*. On disait, ces jours passés, que vous alliez revenir ici, que M. Horace voulait revenir; je le voudrais, mais je ne l'espère pas, on dit tant de choses au hazard! On disait qu'on voulait supprimer l'académie à Rome, qu'on voulait changer tout ce qui a rapport aux concours, aux distributions de travaux, aux expositions, etc. Il y a dans ce moment à Paris une assemblée d'artistes qui s'occupent *d'arranger tout cela*. Elle était fort nombreuse dans le commencement, et pouvait avoir quelque chose de bon; mais chaque jour, tous ceux qui ont un peu de bon sens se retirent; on

"Pardon, Madame, d'oser ainsi vous
importuner. Recevez, je vous en prie, mes
excuses, et l'assurance de mon profond

respect.

"A. Scheffer."

"Paris, 25 Juin."

ne fait qu'y crier sans s'entendre, et, je crois, sans vouloir s'entendre. J'ai vu plusieurs fois M. Guérin, il se porte assez bien. Il y a ici chaque 15 du mois une réunion de tous les pensionnaires qui ont connu M. Guérin à Rome. C'est une bonne manière de se revoir quelque fois. On y déplore la perte qu'on fait en quittant Rome et ses habitants. On se console en espérant les revoir à Paris. Veuillez, je vous prie, Madame, dire à notre Directeur que je n'oublierai jamais l'amitié si bonne et si franche qu'il m'a témoignée; combien je regrette de ne plus pouvoir travailler sous sa direction, et profiter de son exemple; présentez lui mes salutations ainsi qu'à M. Carle et à Mademoiselle votre fille.

" J'ai l'honneur d'être, Madame,
" Votre très humble et très obéissant serviteur,
" C. P. Larivière."

The second was written by Eugène Lami, an extract from which will suffice:—

" Je profite d'un voyage de M. Etex (the sculptor) en Italie, Madame, pour vous donner de nos nouvelles. Vous avez eu la bonté de vous informer de la manière dont nous avons traversé les *mémorables journées*. Faut-il vous avouer que nous n'avons pas brûlé une amorce? Après un aveu comme celui là, je ne dois plus trouver grâce devant Horace. Comme il s'en serait donné. Au reste Etex est un de nos héros; il vous donnera tous les détails. Méfiez-vous des relations des journaux; tout a été exagéré. On se battait de *furieusement loin*. Ce sont les fusils de chasse, qui, par les fenêtres, ont fait la grosse besogne. Quant aux royalistes au total, ils se sont si bien sauvés que je n'ai pas encore pu en rejoindre un depuis trois mois. . . . Tout cela n'empêche pas de causer beaucoup du retour d'Horace Vernet, de la démission et de la proposition qu'il vient de faire au gouvernement au sujet de la suppression de l'Ecole de Rome. Je suis bien impatient d'apprendre quelque chose de positif à ce sujet là."

Horace Vernet's resignation and proposition were, of course, not accepted. Guérin, who was of a most gentle and conciliatory disposition, wrote to him a remarkable letter on this subject, some portions of which we will cite here.

" Paris, ce 28 Septembre, 1830.

" Si vous voulez rester à Rome, mon cher Horace, restez y Directeur. Tous ceux qui savent apprécier votre conduite le désirent, et l'*Autorité*, qui la connaît, le désire aussi. Si le ministre ne vous y a pas

encore engagé, en réponse à la lettre que vous lui avez adressée, c'est que des occupations très multipliées l'en ont jusqu'à ce jour empêché. Quant à l'Académie où votre lettre a été lue Samedi, elle ne peut ni ne doit revenir sur ses décisions précédentes ; mais beaucoup de membres qui s'étaient trop légèrement laissé entraîner par les intéressés sentent maintenant combien il est fâcheux que ces décisions aient été prises. Aussi la lecture de votre lettre de démission a-t-elle excité quelques reproches et assez d'émotion. Mais vous comprenez que les intéressés n'en veulent pas démordre. Laissez leur humeur s'user par inanition ; dans quelques semaines la masse, qui de sa nature est essentiellement indifférente, n'y pensera plus, et en sera tout-a-fait détachée, si elle voit qu'on ne donne pas raison aux meneurs. C'est ainsi que sont toutes les réunions d'hommes. L'opinion fixe est une chose aussi rare que la conscience. Mais à propos de conscience, si vous croyez la nôtre engagée par votre première démarche, je pense que vous auriez tort. Vous avez fait ce qu'il fallait. Si *l'Autorité* qui ne peut ni ne doit ouvertement donner tort à un corps, vous exprime le désir de vous continuer vos fonctions, c'est qu'elle a la conviction que vous les remplissez bien et utilement, et cela doit suffire à votre satisfaction. Restez donc à la tête de cette école que vous avez su activer et maintenir. Restez-y pour sa prospérité et ne l'abandonnez pas lorsque l'on n'est que trop disposé à l'ébranler. Quels que soient ses résultats alternatifs, je persiste à croire son institution bonne, son existence utile. N'écrivez si vous le voulez que par nécessité à l'Académie, et ces nécessités sont très rares. Votre correspondance avec le ministre peut suffire à la rigueur, parcequ'il peut transmettre vos demandes ou vos communications à celle-ci quand il sera nécessaire. Ainsi donc, délivrez notre pensée de ce tourment, et ne quittez pas vos belles allées de lauriers pour une rue fouguese, bien que cette rue soit encore Rome. Si cependant c'est le besoin de revoir votre pays, de vous retrouver sur le sol rendu de nouveau à la liberté, et au milieu des braves qui viennent de la reconquérir, il n'y a rien à répondre à cela, et je serai, n'en doutez pas, un des premiers à jouir du bonheur de votre retour. Mais je le répète, si vous restez à Rome, restez-y Directeur et déjouez ainsi les petites combinaisons, qui peut-être ont pris part aux tracasseries qu'on vient de vous faire éprouver J'ai été fort touché, mon cher Horace, des termes affectueux de votre lettre du 3 Sept. Ils sont empreints de la bonté de votre cœur, de la franchise et de la vivacité de votre caractère. Vous ne prenez ni ne voyez rien avec indifférence ; c'est souvent un malheur ; mais ce n'est jamais un tort. Plus tard vous serez peut-être moins sensible à l'injustice des hommes, mais conservez toujours cette sympathie qui vous fait distinguer et aimer des bons.

“ . . . Adieu, mon cher Horace. Quelque parti que vous preniez, de près ou de loin, comptez sur ma sincère affection et conservez moi la vôtre.

“Votre dévoué confrère,

“Guérin.”*

Horace Vernet followed the wise advice of his predecessor, and remained at Rome as Director of the Academy till the end of 1834,† when he was succeeded by M. Ingres. It has been said that there was little friendship between the authors of “*La Smala*” and of “*The Apotheosis of Homer* ;” it is therefore well to state here, that Vernet, who under Charles X. had refused the title of Baron, and under King Louis Philippe the higher dignity of Peer of France, himself solicited that honour in favour of M. Ingres.

And in further proof of what we say respecting the friendship which united these two illustrious painters, we will quote two letters of M. Ingres, one to Horace, and the other to Madame Vernet.

“Rome, 6 Octobre, 1838.

“Mon cher Horace,

“Je vous demande un million de pardons pour vous avoir ennuyé par l'affaire de M. S—. Je n'ai pu que seconder d'ailleurs l'intérêts qu'y ont pris vos bons amis Thorwaldsen et Reinhart. Selon votre gracieuse proposition je tire donc sur vous avec l'arme innocente de cinq cents francs. Elle vous sera présentée par l'ami Gattaux ainsi que mes remerciements pour tant de soins obligeants. Vous menez toujours votre belle vie d'artiste, tant mieux pour vous et pour vos amis. Je fais le Directeur à Rome avec toutes ses occupations et des soins nouveaux que vous connaissez bien. Je n'ai plus que deux ans et quelques mois, et je mesure déjà avec plaisir ce terme heureux qui me réunira jamais à Paris, à tous mes bons et aimables amis. Je suis toujours heureux de pouvoir vous compter de ce nombre ; mais en disant cela il m'est affreux de penser qu'on ne peut tous se retrouver, et la perte que nous venons de faire dans la personne de votre respectable et illustre ami M. Percier,‡ m'a profondément affligé. Son remplacement

* Unpublished letter.

† During his stay at Rome, on the 14th September, 1833, the tomb of Raphael d'Urbino was discovered in the Pantheon. Vernet published a lithograph of it, which

is now rarely met with except in collections of his works.

‡ A famous architect, who, in concert with Fontaine, built “The triumphal arch of the Carrousel” and the “Grand

à l'Institut est impossible, mais puisqu'il en faut un, je voudrais bien pouvoir vous intéresser aux vœux que je forme pour que le sort favorise M. Baltard le père. Il a été l'ami d'études de M. Percier; sa vie d'homme et d'artiste nous est connue, et nous l'avons toujours honoré comme un artiste d'exemple à suivre; son âge et l'extrême désir qu'il a de voir ses cheveux blancs honorés de cette distinction à la fin d'une carrière aussi longue qu'honorable, me font vous prier, cher ami, de lui être utile dans cette occasion, vous et vous amis; je ne vous cache pas que si j'étais là je l'appuierais de tout mon pouvoir, et si telle était votre opinion, veuillez bien l'appuyer de toute votre influence.

"Adieu, mon cher Horace, depuis que nous ne nous sommes vus, croyez bien que je me suis associé de cœur à vos peines,* à vos joies et à vos gloires, et vous ne serez jamais tant heureux que le désire celui qui se dit votre sincère ami et votre admirateur.

"Tout à vous

"I. Ingres."

The letter to Madame Vernet is thus expressed :

"Madame et bien bonne amie,

"C'est avec une vive satisfaction qu'on se rapproche par la pensée de ceux auxquels on conserve un affectueux souvenir. Vous ne devez donc pas douter, Madame, de tout le plaisir que nous ont fait éprouver à ma bonne femme et à moi, vos aimables lettres et les témoignages d'amitié qu'elles renferment. Nous nous sommes toujours informés de votre chère personne, et comme vos meilleurs amis nous avons pris une bien vive part à votre triste état de santé. Pourquoi ne viendriez-vous pas nous faire une visite à Rome et dans cette villa délicieuse † que vous avez tant chérie, chez vous, toujours chez vous, Madame, nous vous soignerons bien. En acceptant cette offre, croyez bien que vous nous ferez le plus grand plaisir, car elle est faite avec toute la franchise de notre cœur. Adieu, Madame et bien bonne amie; gardez nous toujours votre bon souvenir. Nous vous embrassons, ma femme et moi, avec les sentiments de la plus sincère amitié.

"Madame,

"Tout à vous de cœur,

"I. Ingres." ‡

staircase of the Louvre." He excelled in decoration by the taste, elegance, and lightness of his details. He was elected a member of the Academy of Fine Arts in 1811.

* The death of his father.

† The Villa Medici, the French Academy.

‡ Unpublished letter.

When Horace Vernet returned to Paris, at the expiration of the term of his Directorship at Rome, the King received him with great favour. The Museum of Versailles was then in process of formation, and it was Vernet whom Louis Philippe chose to portray for the historical galleries the campaign of Africa (which had been conducted by the princes, his sons), as well as that of Belgium. Horace devoted six years to this immense work, which he did not undertake till after having visited both Belgium and Africa. Algeria was a mine of gold for our painter, who understood the trooper so perfectly, and who was so fond of picturesque costumes, of floating burnouses, and of every Oriental caprice. Vernet never painted with more freshness, more charm, more abiding youthfulness. In his picture representing the attack of the citadel of Antwerp, he interests us in a scene almost without action—a sort of council of war held in one of the trenches, whilst the shells fired against the place perform their part out of sight. The assault of Constantina and the attack of the gate of that town are, on the contrary, scenes of most exciting action. The heroic confusion of an assault was never rendered with more truthfulness. It is an astonishing picture of reality.* “The Opening of the Breach at Constantina” is an equally remarkable painting, in which Vernet has depicted with a happiness seldom seen the emotions preceding the struggle. In the same hall of Constantina are “The Occupation of the Col de Mouzzaia,” “The Bombardment of St Jean d’Ulloa,” “The Taking of Bougia,” “The Occupation of Ancona,” “The Entrance into Belgium,” “The Fleet forcing the Entrance of the Tagus,” “The Combat of Sickach,” “The Combat of Samah,” and “The Combat of Afroum.”

Although Vernet obtained the honours of a triumph for his works at Versailles, he had much to suffer from criticism, which was often unjust and cruel. But he nobly sustained the strug-

* When Horace Vernet had finished “The Assault of Constantina,” M. P. A. Labouchère and M. Robert Fleury accompanied Paul Delaroche to Versailles. The artist was not in his studio. After having spent a long time in silent contemplation and admiration, Delaroche wrote on the floor with white crayon, “Beautiful as nature, terrible as fact,” and signed his name. The two other artists did the same.

gle ; listened where the criticism was just, and showed the utmost indifference when it was not. Madame Vernet felt these attacks more than he did, and many of his letters to her show us what opinion he had of criticism. He replies thus to one of her letters written with too much resentment :

“ Dans le seul petit mot que j’ai reçu de toi, tu fulminais contre les journaux qui me travaillaient ferme, disais-tu. Que m’importent leurs injures, s’ils ont tort ; et qu’y a-t-il de mieux à faire qu’à baisser la tête s’ils ont raison ? Quant à moi, je fais de mon mieux ; quand je quitte mon atelier pour me reposer, je le fais la conscience pure comme la plus belle jeune fille du monde qui n’a pu donner que ce qu’elle avait. J’ai le bonheur de n’être sur la route de personne, et les lauriers de Miltiade ne m’empêchent pas de dormir. Ne te vexe donc pas contre les cris des rabaisseurs de réputations ; laisse les dire et ne troublons pas votre quiétude intérieure en faisant attention à ces braillards qui, dans le fond, me représentent juste, les chiens qui cherchent à mordre les roues d’un cabriolet qui passe dans la rue.”

And again :

“ Je me soumetts d’avance aux critiques. Fais ce que dois ; ad-vienne que pourra ! Je veux être critiqué, moi. Si je ne l’avais été je ne me connaîtrais pas. Juste, la critique m’a donné des leçons ; injuste, elle m’a donné des forces.”

It was when he had finished his works at Versailles, in 1839, that Horace Vernet made his great journey to Egypt, the Holy Land, and Syria. He was received by the last Pasha of Egypt, with special favour. All the Eastern rulers enjoyed his society and treated him as a friend. In Egypt he was not much struck by the Pyramids.

“ On a besoin pour les admirer, de songer aux difficultés qu’ont coutées à construire ces énormes monuments et aux quarante siècles dont l’éloquence de Bonaparte les a couronnés : mais il y a derrière eux *ce grand coquin de désert* qui est autrement imposant.”

Horace was deeply impressed by the manners, the customs, the language, and the history of the peoples whom he visited ; and when he came back from the East he brought the complete conviction that these nations had kept intact the costume,

habits, manners, such as they are depicted in the Bible. He wrote thus from Damascus to one of his friends.

“J’ai passé une bonne journée, car j’ai vu beaucoup de choses, et beaucoup de choses différentes qui, malgré cela, en se réunissant dans ma tête deviennent homogènes par le but auquel je me rattache sans cesse, celui de voir partout de la peinture. Je vous le répète, mon cher ami, ce pays n’a pas d’époque. Transportez-vous de quelques milliers d’années en arrière, n’importe, c’est toujours la même physionomie que vous avez devant les yeux. Que le canon chasse devant lui des populations entières, qu’il les extermine, ce n’est que le moyen qui a changé mais non la chose. Pharaon poursuivant les Hébreux monté sur son chariot, soulevait la même poussière dans le désert que l’artillerie de Méhémet Ali. Les arabes n’ont pas changé.”

We see that it was also from a moral point of view, as well as that from which he contemplated the landscape and the costume, that Horace Vernet asserted this immobility of the East. He observed that fatalism acted on these Oriental peoples in former times just as it does now. He expresses this opinion in another letter dated also from Damascus.

“Ce matin, on nous a fait manœuvrer deux batteries d’artillerie, l’une de la garde, l’autre de la ligne. La seule différence qui existe entre ces deux corps est, que les pièces de la garde sont attelées avec des chevaux, et la ligne avec des mulets. . . . Le matériel est à la Gribeauval En voyant ces évolutions si lestes qui semblaient raser la terre, il me semblait lire Habacuc et ses prophéties. Vous allez rire de voir Gribeauval et Habacuc contemporanisés par moi : riez tant qu’il vous plaira, puis songez qu’il y avait des curieux autour de moi, des femmes, des enfants regardant avec attention aussi, mais ne voyant dans ces machines de guerre, qu’une nouvelle volonté de Dieu, qu’un fléau d’une autre forme, envoyé par lui pour les éprouver de nouveau. *Que ce soit à coups de trompette ou à coups de canon que les murs de Jéricho soient tombés, le résultat est le même pour eux.*”

A most sincere traveller, Horace is moved by and reflects, like a limpid stream, everything he sees. The sight of Jerusalem, and still more of Bethlehem, greatly strikes him. He writes thus to Madame Vernet :

“Nous avons repris nos montures et deux heures après, nous étions dans Bethléem ! Voilà, chère amie, de ces événements de voy-

age qui lui donnent tant de charme. A peine une émotion passée, une autre toute nouvelle commence. En arrivant sur le haut d'une montagne, on voit tout d'un coup Bethléem de l'autre côté d'un ravin profond. Le cours de mes idées a changé avec autant de rapidité que si j'avais fermé un volume pour en ouvrir un autre. Je n'ai plus vu que des bergers, des mages, de pauvres petits enfants égorgés, et un berceau duquel est sortie une législation qui devait changer la face du monde. Ce n'est pas impunément qu'on se trouve sur le théâtre de si grands événements; ce qui doit élever l'âme ne perd pas à être vu de près, et ce petit village en ruines parle bien plus au cœur que ces grandes pyramides qui n'étonnent que les yeux." *

It was after this tour that Horace Vernet composed his "Caravan in the Desert," "Abraham sending away Hagar," "Thamar and Judah," and the "Taking of Jerusalem." He was also to paint the battle of Nezil for Mehemet-Ali. We have, on that subject, a letter from Soliman Pasha (Colonel Selves), who contributed so much towards gaining that battle, and who gave to Horace the horse he rode on that famous day!

"de Saïde, ce 14 fevr. 1840.

"Mon cher et aimable compatriote, J'espère que vous avez fait un heureux voyage. J'en recevrai la nouvelle avec plaisir. Tout est prêt pour votre cheval l'Aschkeer El Druze. Je n'attends qu'une bonne occasion pour le mettre dans le sabot.

"Rien de nouveau ici depuis votre départ, qui nous a laissé un vide que nous nous efforçons de remplir, bien qu'imparfaitement, en nous rappelant quelques uns de ces jolis contes, que vous nous disiez avec ce charme et cette aimable gaieté de troupier fini qui vous caractérisent.

"Je vous envoie ci-inclus un crayon réduit de la vue de la bataille de Nezib, ainsi que des montagnes de Nuzar et Toroul. J'enverrai le plan général de la bataille avec 'le Druze.'

"Veuillez me rappeler au souvenir de vos aimables compagnons de voyage, MM. Burton et Goupil, et agréez les sentiments sans bornes d'amitié et de bon souvenir de votre affectionné,

"Le Col. Soliman." *

In the same year, 1840, when King Louis Philippe obtained from England the surrender of the remains of the Emperor Na-

* Unpublished letter.

poleon, Horace begged permission to accompany those who were sent for them to St Helena. But their number was so limited that he could not obtain the favour he so ardently desired.

Madame Vernet described the disappointment of her husband in a letter addressed to the Grand Duchess Stéphanie of Baden, who had been her friend in childhood at Madame Campan's, and she received the following reply, which does honour to the heart of the princess.

" Umkirch, 30 Juin, 1840.

" Ma bien chère Louise,

" C'est avec un bien vif sentiment de joie que j'ai reçu la lettre que vous m'avez écrite et l'ouvrage de votre mari.* Si je ne vous en ai pas plutôt remercié, c'est qu'étant partie pour faire une course dans les environs, il ne m'est parvenu que la veille de mon départ. Je vous prie de dire à votre mari que je suis touchée et flattée de son souvenir auquel je tiens, et pour lui personnellement, et pour tout ce qu'il a fait pour la mémoire de l'Empereur, à une époque où bien peu savaient ou osaient l'honorer ; je comprends que le témoignage de reconnaissance que la France va donner à ses cendres ait ému vivement celui qui a consacré son génie aux glorieux souvenirs de l'Empire ; et je conçois son désir de se joindre à ceux qui vont à Ste Hélène. Tout le monde sera fâché comme moi que le nombre en soit si restreint et ne lui permette pas d'aller chercher de nouvelles inspirations sur cette terre d'exil. Ce sera un beau spectacle que cette arrivée en France, et l'on doit rendre grâces au Roi d'avoir mis à exécution une si noble pensée, qu'il avait depuis longtemps, et qui fait autant d'honneur à son bon esprit qu'à ses sentiments de vrai Français.

. Conservez moi votre amitié, et croyez à toute celle qu'a pour vous une bien ancienne amie.

" Stéphanie."†

In 1841, Horace Vernet was led to make a spirited opposition to a bill on literary property, which had passed the "Chamber of the Peers," or rather to some articles of this bill, which took away from artists the right of reproducing their works by printing, engraving, moulding, or any other process. He wrote a very remarkable memoir, warmly pleading in favour

* Laurent's spirited illustrations of the history of Napoleon.

† Unpublished letter.

of the right of artists in their works, and showing all the injustice of the bill. This memoir was sent to the Academy of Fine Arts, which recommended it to the attention of the Government, and asked the author to publish it. It is entitled, "*Du droit des Peintres et des Sculpteurs sur leurs ouvrages.*" *

Vernet made two journeys to Russia, the first in 1836, which was occasioned by some disagreement with the Civil List, and the other in 1842—1843. The Emperor Nicholas received him with open arms, gave him apartments in the palace, and presented him to his suite in these words: "Gentlemen, Vernet is on my staff, and I give orders that he has liberty to do whatever he pleases."

His situation was delicate. To be so much in favour with the inveterate enemy of the King, to whom Horace was bound by so many obligations, any other person would have found sufficiently embarrassing. But he disengaged himself with much loyalty and good sense. He accompanied the Emperor in a journey to Sebastopol and the south of Russia. Nicholas would not lose sight of him. He was sincerely attached to him, not only on account of his talent and intelligence, but also for his frankness and his loyal character, which he knew the worth of. At a dinner-party, the conversation having taken a political turn, Nicholas said to Vernet: "Well, my dear Horace, with your fine ideas of Liberalism, I do not think you would be the man to paint a picture I might order, representing a victory of the Russians over the Poles." "And why not, Sire? Christ on the

* In the month of May of the same year, Horace fell from his horse, and was seriously injured; but, thanks to his admirable constitution, soon recovered. Madame Vernet wrote thus to M. P. A. Labouchère, who was then at Havre:

"Horace en est quitté pour quelques côtés carrées: il est en voie de convalescence et ne me donne plus la moindre inquiétude. Voilà, mon cher Monsieur, le bulletin exact du jour. Vous aurez les détails dans la conversation. Nous vous remercions cent fois tous deux de votre bon

intérêt, j'en suis bien touchée. Vous nous viendrez voir à votre retour, n'est ce pas? Ma fille n'a pas eu l'effroi de l'accident, Dieu merci; elle était absente. Elle est bien, le nourrisson aussi; il devient charmant ce petit être que je dédaignais dans mon admiration pour l'ainé. Les vôtres ont la bonté d'envoyer souvent savoir des nouvelles de mon pauvre éclopé. Bon jour, très cher Monsieur, croyez à ma plus sincère affection."

"L. Vernet."

[Unpublished letter.]

cross is often painted." We can imagine the astonishment these words produced among the guests, who were used to tremble at their master's voice. Next morning some high functionary venturing to speak of it to the Emperor, "What is the matter?" said Nicholas. "Horace and I are not always of the same opinion; I suppose that is the reason why I esteem him so much. Frank men are so rare!"

When Horace received the fatal news of the death of the Duke of Orleans, he immediately left St Petersburg and went to France for a short time. His gratitude and his duty to the Orleans family alike bade him present himself to the King, to the unhappy father, in this time of terrible affliction. The Emperor himself, on this occasion, uttered a few words of sympathy for the King, so grievously tried, and authorized Vernet to repeat them.

He returned to Russia for the winter, but at last he was tired of spending his life in parades and feasts, and after a few months he wished for nothing more than "to put on his grey blouse and set himself before his easel." During this long journey, he gathered an ample harvest of sketches, which, as usual, he committed to his memory. He also executed some pictures, among which were, "The Imperial Family," "The Taking of the Fort of Waola" (which determined the fall of Warsaw). This picture was painted at Versailles and the Emperor Nicholas paid 90,000 francs for it (£3600). He also painted several portraits, and a small one of Napoleon I. on horse-back, which Nicholas had copied on a magnificent china vase, and gave to Vernet when he left Russia.

Immediately on his return to Paris, the King commanded him to paint the taking of "La Smala," that glorious victory of the Duke d'Aumale over Abd-el-kader, on the 16th of May, 1843. This immense picture (66 feet long by 16 high) astonishes all those who behold it. It is a real "*tour de force*," which Vernet accomplished with wonderful ease and boldness. It was executed also with surprising rapidity,—in nine months! This picture, as well as the magnificent portrait of Brother

Philippe,* appeared in the Salon of 1845. He was also commanded to paint the Battle of Isly, but before beginning this work he made another journey in Algeria and Morocco, and visited also Gibraltar and Cadiz. His letters during that time breathe a mournful air, and show a kind of presentiment that happiness was soon about to take leave of him. It was, in fact, in this very year, 1845, that Horace Vernet lost his adored daughter, Madame Paul Delaroche, who sank, after a long agony, under a nervous disease. In this cruel trial the unhappy father found a heart, tender and full of sympathy, in the good King Louis Philippe, who during all the last stage of Madame Delaroche's illness made daily inquiries respecting her. When he heard of her death, he wrote to the afflicted father, saying that he wished to see him at the Tuileries. As soon as Horace entered the room, he met him with his arms affectionately opened, and Vernet, sobbing, was pressed to the heart of his King, who wept with him, for he had known a similar grief, and told him how the Queen also shared his sorrow.

The events of 1848 disturbed the life, and for a moment the career, of Horace Vernet. He was about to start for Toulon, to paint by the King's order the portrait of Abd-el-kader, who was to be restored to liberty, when the Revolution of February broke out. Appointed Colonel of the National Guard of Versailles, he vigorously fulfilled his duty. In June, with his artillery, he carried the numerous barricades in the Faubourg St Antoine; and supported the column commanded by General Négrier. This year was therefore for Vernet one of exclusively military occupation.

All this while his imagination had become very gloomy.

* The Brothers of Christian Schools desired that some of them might learn drawing and painting for the purpose of giving lessons to their pupils themselves. Vernet opened his studio to them. One of his new students was soon able to try a study from nature; and Brother Philippe, Superior-general of the Order, offer-

ed himself as his model. The novice went to work, but his attempt proceeded from bad to worse, till Vernet, losing his patience, seized the brush and began to correct it: and thus, in three or four sittings, was produced the touching portrait of Brother Philippe.

Since the death of his daughter, what he called his "star" did not appear to him, except through storm-clouds. He has tried, in a picture, completely different from his own manner, to represent the sad visions which tormented him. It is a kind of allegorical satire on the Republic and the plagues of 1848, "Socialism and the Choléra-Morbus." The scene is on a scaffold. He returned however to his own style, and executed in 1852 "The Taking of Rome," and a great number of portraits.

He had followed, as is well known, the French army to the Crimea, but he had no longer the fire of earlier years, and, wearied by the long inaction at Varna, he returned to France. There he painted his last great picture, the "Battle of the Alma," in which we see all the youth and spirit of his first grand works. The episode he chose is that where Prince Napoleon places the two batteries of General Bertrand to cover the passage of the Alma by his division. This picture is full of life, even in its smallest details, and is a new proof of the inspiration which Horace found in victory.

At the Universal Exhibition of 1855, the salon occupied by his paintings sustained comparison with that of Ingres, and the pictures of his brilliant competitors. We are glad to make known here the opinion which Landseer entertained of his works: "Vernet's pictures," he said, "surpass those of all his rivals, because, in addition to their own merit, they proceed only from himself and from his observation of nature. With all the other painters and in all their works, you always find a reminiscence of some old master." *

* This is the opinion of all those who, painters themselves, can judge of painting. We find it expressed in the following unpublished letter which Ary Scheffer wrote to Vernet when Paul Delaroche had completed his grand picture, "The Hémicycle of the Fine Arts:"—

"Mon cher Horace,

"Monsieur Keteloars, grand amateur des arts, et digne appréciateur de vos œuvres, me demande un mot d'introduction auprès de vous. Il espère que vous voudrez bien lui permettre, ainsi qu'à un de

ses amis, de voir votre salle de Versailles. Je l'aurais conduit moi-même, mais après avoir souffert pendant quinze jours d'une extinction de voix, je suis maintenant pris par des douleurs de rhumatisme qui me font souffrir comme un damné. J'espère pourtant d'ici à peu de jours pouvoir aller admirer une œuvre d'art dont tout le mérite appartient à l'artiste, sans emprunt, ni réminiscence quelconque.

"Je ne vous ai pas vu depuis que Delaroche a montré son Hémicycle; tout ce que vous avez pu m'en dire était vrai.

They awarded him one of the ten great medals of honour for painting. When the Commission of Fine Arts met to assign the prizes, Horace Vernet, obeying the generous impulse of his heart, pressed his colleagues to vote *en masse* for the "Martyrdom of St Symphorianus." The proposition was adopted, but its object was defeated when it was known that the ten grand medals were all equal.

He exhibited, in that same year, "Mass in the Camp," a charming little picture, ordered by H. M. the Empress; and the portrait of Marshal Vaillant. Domestic afflictions darkened the last years of his life. He lost his wife, the mother of his ever-regretted daughter; and his wife's mother, after forty years of the most intimate union. In 1858 he married again, a widow, Madame de Boisricheux, daughter of an English General named Fuller; and he found in her a devoted friend, who tended him with the most affectionate and patient care during his long and painful illness. For a long time his friends entertained a hope of his recovery, but continued relapses taught them at length that they must renounce their hopes. The Emperor sent him then, though rather late, the mark of distinction which Horace Vernet had all his life coveted, with the following letter:—

"7 Decembre.

"Mon cher Monsieur Horace Vernet,

"Je vous envoie la croix de Grand Officier de la Légion d'Honneur, comme un grand peintre d'une grande époque. J'espère que ce témoignage de mon estime adoucira les douleurs que vous éprouvez, et je fais des vœux sincères pour votre prompt rétablissement.

"Croyez à tous mes sentiments.

"Napoléon."

The last of the Vernet family died in his apartment at the Institute, on the 17th of January, 1863. In his delirium, his

Personne n'aurait pu exécuter une telle œuvre, avec autant d'énergie et autant de goût réunis, que votre gendre. Il y'a des gens qui croient mieux dessiner parcequ'ils colorent plus mal, et vice versâ. Il n'y a que les niais qui accordent ces prétentions.

La salle de l'Ecole des Beaux Arts est un noble monument de plus dont votre famille aura doté la patrie."

"Adieu, mon cher Horace, à vous de cœur.

"A. Scheffer."


great regret was to die in his bed and not on the battle-field,—he who so loved the army and fleet; and he desired to the last to see the South once more.* “Sun! Sun!” cried he, “I will not die here, I will die in the sunshine!”

The grief caused by his death was universal, and the Academy decreed, as a mark of respect, that they would not appoint a successor to the painter of “La Smala” till after six months of mourning.

We have attempted in this study to make the man known as well as the artist. It appeared to us that to speak of the one without the other would be unjust to the last and the most famous of the Vernets, whose character and talent (though widely appreciated in other countries) were so eminently French, and who will remain for ever the national painter of France.

M. C. H.

* He possessed at Hyères a beautiful and large estate, called “*Les Bernettes*,” to which he often retired during his last years.



CATALOGUE RAISONNÉ

OF

THE PICTURES IN THE POSSESSION OF THE SOCIETY OF
ANTIQUARIES AT SOMERSET HOUSE.

THE following notes of the pictures belonging to the Society of Antiquaries were taken during last year, at the time of their being re-hung, and when I was requested to superintend the new arrangement. This, consequently, afforded me very favourable opportunities of examining them.

I will endeavour to treat them in these pages in the same manner as they have been placed on the walls of the Society's rooms; and that is, as nearly as possible, in chronological order.

I. Fragment of a Byzantine Painting. Dimensions, $8\frac{7}{8}$ in. by 1 ft $2\frac{1}{4}$ in. The subject is very uncertain. It was called by Dr Clarke, who met with it among some ruins in the neighbourhood of Nazareth, "the Salutation of Elizabeth by the Virgin Mary in the house of Zacharias." This explanation, however, it is impossible to adopt. The picture is represented in his *Travels*, Part II. page 410, engraved in stipple by R. Cooper, from a drawing by W. Harradan, Esq.; published 1812, by Cadell and Davies. The engraving is very accurate, and shows the condition of the picture to have undergone no material change since that period.

The composition consists of three holy personages. Two of them are elderly; a bearded man and a female; the latter hooded and clothed in red.* They are seated facing one another, at a table on which are a large dish, radishes, and loaves of bread; the man raising in his hand a golden jug or pitcher, and the woman lifting a goblet, shaped like a modern wine-glass, in hers. Between these two figures, and on the further side of the table, stands the third, a slim, youthful figure, beardless,

* The Virgin Mary is frequently seen wearing a scarlet hood in early Byzantine pictures.

with dark hair parted in the middle and crossed by two fillets of pearls, which impart a feminine character; but the countenance, directed towards the old man, is severe, and the raised left hand pointing upwards implies speaking to him with a tone of authority. The right hand of the speaker rests upon a loaf of bread on the table. The dress consists of a blue tunic, with long tight sleeves, and a dark reddish purple mantle fastened in front with a fibula, and covering the right arm. The dress of the old man, whose hair and beard are very black, consists of a dull green garment with long hanging sleeves, and a mantle over his knees of a crimson tint with high lights of pure white on it. His brown feet show through their black sandals. The female, whose under garment is just visible next the feet, and of a blue-green colour, has red shoes, and rests them on a square crimson footstool.

The background represents the interior of a room with plain yellow walls, and two square cases, panelled and tinted of a bronze green and brown colour, with touches of white to mark the forms and some of the patterns on them. Above, in the centre, suspended by three red wavy cords, hangs a chandelier of an elegant circular form, apparently intended for gold, and containing five tall white candles, the flames of which are coloured bright red. There is no gold on the background; but the nimbi and ornaments both to the dresses and table-cover are gilded; the former punctured with dots so as to form patterns, and the latter richly jewelled and shaded with transparent brown. The size of the nimbus, which is large, flat, and circular, is the same in all.

The style of the painting is free and broad, and apparently belongs to the eleventh century. It is painted in opaque colours on coarse linen strained on deal plank, with a layer of gesso between it and the colours.

The picture has been recently cleaned, and it was a great object, where the paint had entirely fallen away, to leave the wood and linen free from re-painting, and thus to afford an illustration of the technical process of the period. It was bequeathed to the Society by the Rev. Thomas Kerrich, F.S.A., Principal Librarian to the University of Cambridge, November, 1828. The crack and breaks down the centre of the picture show where, at one time, it had been folded.

The following memorandum respecting this picture was published by Dr Clarke, in his Travels above referred to:

"This painting was found by Dr Clarke within the ruins of a stately gothic edifice, shown near Nazareth as '*the house of St Anne*' (p. 407, chap. xiii.).

"Some fragments of the original decorations of the church had been gathered from the ruins and laid upon this altar. * * * Among these, to our very great surprise, we noticed an ancient painting executed after the manner of the pictures worshipped in Russia, upon a square piece of wood, about half an inch in thickness. The picture,

split through the middle, consisted of two pieces, these, placed one upon the other, lay, covered with dust and cobwebs, upon the altar. From its appearance, it was evident that it had been found near the spot, the dirt not having been removed; and that the same piety which had been shown in collecting together the other scraps, had also induced some person to place it upon the altar as a relique." (p. 408.)

The Rev. T. Kerrich, Principal Librarian of the University of Cambridge, to whom Dr Clarke presented the picture exactly in the condition in which it was found, gave him the following notes respecting it:

"This ancient picture is on cloth, pasted upon wood, and appears to be painted in water-colours upon a priming of chalk and then varnish, in the manner taught by Theophilus." (p. 409, note.)

Russian Paintings.

These paintings, although in themselves comparatively very modern, are such merely traditional performances and such absolute reproductions of what has been done ever since the Byzantine periods of Christian art, that this may be the best place for considering them.

II. Russian Picture. A very small painting on a single thin square piece of wood, measuring $4\frac{1}{2}$ inches by $3\frac{1}{4}$ inches. It is sketchily painted, and the figures are on a gold ground. The subject appears to be "the Fountain of Life," and will be found described in the Byzantine Guide to Painting (*ἐρμηνεία της ζωγραφικης*), wherein subjects are authoritatively laid down for the artist, not only as to the choice of subjects, but the very mode in which the figures are to be arranged, and the precise writing to be put against them.*

In the picture before us, the Virgin, holding the infant Saviour, is seated above a golden flower or cup-shaped golden fountain, which rises from a large basin of water. An angel appears standing on a cloud on each side of the Virgin and Child, and four figures are standing below in front of the basin. Two elderly men with high golden caps are addressing one another. The elder and superior, with a white beard, and wearing the dalmatic, is attended by an aged monk (perhaps St Cyril) in dark grey hood and maroon dress. He is about to receive a scroll from the other, who is attired in brown and red, and likewise attended by a female figure in a long plain dress. The usual letters $\overline{\text{MP}}$ $\overline{\text{OT}}$ and $\overline{\text{IC}}$, xc appear on the golden background. Along the top margin is a line of black letters on a yellowish grey colour, which implies "The

* Didron found a copy of this work in the hands of the Monks of Mount Athos, and has published a translation under the title "*Manuel d'Iconographie Chrétienne Greque et Latine, traduit du M. S. Byzantin le guide de la peinture.*" 8vo.

Paris, 1845. Another translation has been published in Germany, under this title "*Das Handbuch der Malerei vom Berge Athos . . . von Godeh. Schäfer, Doktor beide Rechte, &c.*" 8vo. Trier, 1855.

image of the Holy Virgin of"—the name of the place being unintelligible—"truly painted."

This picture appears to be the one mentioned in the minutes of the Society in 1718, Nov. 11th, as follows: "Mr Norroy brought us a curious old piece of Greek payting upon wood, a religious piece."*

III. A Russian Triptych, painted on very solid heavy blocks of wood, and fastened with rude hinges; the back being covered with brown leather, as adopted in the binding of a book.

The central picture is a half-length figure of the Virgin, holding the infant Saviour on her right arm. He is clothed in a long gold robe shaded with chocolate lines; the sash round his waist being shaded with bright vermillion. The child strains forward to embrace his mother. Her dress is a dark bronze brown with gold fringe; a gold star on her forehead, and another on her left shoulder. The standing figures, one on each wing, are archangels, and inscribed above their heads in golden letters "Michael" and "Gabriel."

The writing is in Russian characters, highly ornamentalized and much contracted. The figures of this triptych are not on the usual gold ground, but on a monotonous dark heavy brown. The nimbi are marked by thin gold lines. The complexions of all the faces are remarkably brown, but quite free from the green half-tints so peculiar to the earlier and more genuine Byzantine paintings. The side angels wear long dresses, the one red, the other green, with jewelled gold borders. They both carry long red wands in their hands, and discs inscribed with the letters IC and XC. They also wear long stoles. Red wax seals are affixed to the outside of the doors of this triptych, one seal bearing two arrows placed saltire-wise, and another an imperially surmounted shield with the arms of Lorraine impaled with those of the Medici; the words "Guardaroba General" being legible round the border. It measures, when fully open, 2 ft by 1 ft 3 in. The depth of the case is $4\frac{1}{4}$ in.

IV. Russo-Byzantine painting on a large square piece of wood, probably pear, measuring 1 ft 9 in. by 1 ft $5\frac{1}{2}$ in. It contains one large central group of subjects, surrounded by sixteen distinct little pictures of a square shape; each being complete in itself. The titles of these subjects are written in modern Russian, in maroon-coloured letters on a broad flat outer margin of a pale brown-yellow colour. Down the

* I must here acknowledge the great assistance which I derived in investigating the Society's Paintings from the learned and accurate catalogue which Mr Albert Way drew up of the Antiquities and various objects of Art belonging to the Society of Antiquaries in 1847. It was printed by order of the President and Council. Many of his observations have proved very suggestive.

sides of the square, the writing is of an ordinary appearance, but along the top and also the bottom, where the space is greater in proportion, the letters are stilted and strangely twisted into ornamental forms.

In the upper part of the great central panel is inscribed, in tall red old Slavonic characters, "The Resurrection of our Lord Jesus Christ." The names of particular persons are indicated on the pictures themselves in Russian, in full black letters on the gold ground, generally within the nimbus or, at least, as near the head of the person referred to as possible. The most prominent subject is, as indicated by the red inscription, the resurrection of Christ. He appears fully robed within a golden glory of the vesica or mandorla form, hovering over the sepulchre, around which the guards may be seen in the act of waking, and clad in a somewhat Oriental style of armour. Immediately below the principal figure is a second representation of our Lord, of the same size and in similar glory, only more dignified and calmer in action, delivering the souls of the patriarchs and prophets from Hades. The jaws of hell are expressed, as in early Italian art, by the mouth and grinning teeth of a huge red monster, rising from the lower left-hand corner of the compartment. Above this monster is a group of St Michael overcoming Satan. At the feet of the Saviour lie the gates of hell, the two valves of which are, as usual, so placed as to take the form of a cross. Below, in the right-hand corner, is a rocky coast-scene, inscribed "Christ showing himself to the disciples on the Sea of Tiberias." Peter is seen sinking, and the ship with the apostles is tossing about on the waves. Above, on the left hand of the central subject and near to the Sarcophagus of the Resurrection, is Peter looking into the Tomb (Luke xxiv. 12); and between this and the Michael overcoming Satan is the subject of the "Myrophoroi," i. e. the women coming to the Sepulchre. Above this, again, is the subject of the "Noli me tangere." On the opposite corresponding side, in the upper right corner of the central panel, is the rare subject* of Enoch and Elias meeting the Penitent Thief at the entrance of Hades.† Below this group, and within a fanciful arch,—for all the

* For interpretation of some of these subjects, I am indebted to the kindness of Lady Eastlake; and for deciphering most of the inscriptions, my best thanks are due to J. S. Ralston, Esq., of the British Museum.

† The story which this group illustrates is given in the Apocryphal Gospel of Nicodemus, xx. 5—11. It is too curi-

ous and explanatory of the picture before us to be passed over, and I therefore append the following quotation:

Ver. 5. "And while the holy Enoch and Elias were relating this, behold there came another man in a miserable figure, carrying the sign of the cross upon his shoulders.

6. And when all the saints saw him,

architecture on this panel is of a very bizarre character,—the penitent thief again appears heading a long crowd or procession of holy ones, patriarchs as well as angels, which extends from this corner down to the doors, lying at the feet of the Saviour. These personages all exhibit scrolls with the same sentence repeated, "Bow yourselves down before God." Between the upper part of this group and the figure of the Saviour rising from the tomb, may be seen the Supper at Emmaus: three figures seated at a round table. These complete all the subjects of the large central compartment. It is impossible to do more than enumerate the subjects of the sixteen border histories, which are arranged four on each side. I begin with the one in the upper left-hand corner, and proceed in regular succession towards the right; then passing downwards and all round the border till arriving at the starting-point again.

1. The Birth of St John. The name Joachim is inscribed on the nimbus of the seated old man.

2. The Presentation of the Virgin, in which the Child is seen ascending the steps of the temple. The names Joachim and Anna appear over her parents.

3. Abraham and Sarah entertaining the three angels. Killing a calf in the foreground. The names Abraham and Sarai are inscribed within their nimbi.

4. The Annunciation, with the figure of a *second* angel standing behind.

they said to him, Who art thou? for thy countenance is like a thief's; and why dost thou carry a cross upon thy shoulders?

7. To which he answering, said, Ye say right, for I was a thief who committed all sorts of wickedness upon earth:

8. And the Jews crucified me with Jesus; and I observed the surprising things which happened in the creation, at the crucifixion of the Lord Jesus.

9. And I believed him to be the Creator of all things, and the Almighty King; and I prayed to him, saying, Lord, remember me when thou comest into thy kingdom.

10. He presently regarded my supplication, and said to me, Verily I say unto

thee, this day thou shalt be with me in Paradise.

11. And he gave me this sign of the cross, saying, Carry this and go to Paradise; and if the angel who is the guard of Paradise will not admit thee, show him the sign of the cross, and say unto him, Jesus Christ, who is now crucified, hath sent me hither to thee.

12. When I did this and told the angel who is the guard of Paradise all these things, and he heard them, he presently opened the gates, introduced me, and placed me on the right hand in Paradise:

13. Saying, Stay here a little time, till Adam, the father of all mankind, shall enter in, with all his sons, who are the holy and righteous servants of Jesus Christ who was crucified."

5. The Nativity, and the offering of the three Kings. The star above.

6. The Baptism. The subject not treated so reverently as in genuine early Italian art.

7. The Transfiguration. The three apostles in violent action on the Mount.

8. The Death of the Virgin; the Saviour standing by the bier and holding the soul of the Virgin, like an infant, in his arms. The archangel Michael is seen in front, striking Adonijah the high-priest who had attempted to profane the bier.

9. "The Invention of the true (holy) Cross of the Lord." Constantine and Helena stand on the left of the composition; the cross is raised in the centre. This forms the right-hand corner picture.

10. Elijah and Elisha. The former ascends in a red chariot with winged horses. He transfers his mantle. The raven is seen in the wilderness.

11. The Crucifixion. This forms the central picture of the lower range, and falls immediately under "Abraham entertaining the angels."

12. "The Beheading of Holy John the Baptist." His figure occurs twice in the same picture.

13. The Raising of Lazarus.

14. The Ascension of our Lord. The Virgin and apostles standing in front. The foot-marks are indicated in gold on the summit of Mount Tabor.

15. The Entry into Jerusalem.

16. The Presentation in the Temple.

All these pictures are painted with extraordinary minuteness and care. The faces are wonderfully finished, and the colours remarkably brilliant. The entire surface of the panel is covered with a delicate amber varnish, which imparts a pleasing general mellowness of tone. The wood is perfectly smooth and sound at the back. It has been strengthened by two cross pieces attached to it horizontally.

This picture was presented to the Society by the Hon. John Kennedy of Bryanstone Square, April 1st, 1852. It had been brought many years previously from St Petersburg. See *Proceedings of the Society of Antiquaries*, vol. ii., page 230. Dimensions, 1 ft 3½ in. by 1 ft ¾ in.

V. St Peter. A water-colour drawing by Mr. Stephanoff, a copy, executed in 1838, from the left-hand compartment of a very interesting piece of decoration belonging to the close of the 13th century, which was found by Mr. Blore some twenty years ago on the top of the wax-work cases in the upper chapel of Abbot Islip in Westminster Abbey. It is

supposed to have formed part of the Retabulum, placed at the back of the high altar, or to have served as a frontal to an altar. Its dimensions were 10 ft 11 in. by 3 ft 1 in. This curious relic is now hung over the tomb of King Sebert, close by the entrance to the Ambulatory, on the south side of the choir of Westminster Abbey. The style of the original painting and its present condition have been faithfully observed in Mr Stephanoff's drawing, and the colours very successfully convey an appearance of gold without his having actually used any. The original is painted upon a gesso ground or coating of plaster upon oak panel, the joinings of which were protected by strips of parchment. This curious monument is minutely described by Sir Charles Eastlake in his "*Materials for a History of Oil Painting*," page 176, and more recently in a valuable contribution by Mr W. Burgess to Mr Gilbert Scott's "*Gleanings from Westminster Abbey*," 2nd edition, page 105. Dimensions, 2 ft $\frac{3}{4}$ in. by 11 in.

VI.—IX. The four following paintings by Mr Richard Smirke, in full-bodied water colours, combine to represent one general subject; namely, the paintings formerly existing on the northern portion of the east wall, between the altar and the north-east angle, of St Stephen's Chapel, Westminster. The original paintings had been entirely lost sight of till the year 1800, when, on the occasion of the enlargement of the House of Commons, rendered necessary by the Union with Ireland, they were discovered on August 11th, behind the wainscoting. On the 24th of September, Mr Smirke commenced his labours by tracing all the figures that then remained on the walls, preparatory to making reduced drawings from them. Meanwhile Mr John Thomas Smith (afterwards Keeper of the Prints in the British Museum) had been occupied on his own account in making drawings. Mr Smith, according to his own statement in the preface to his "*Antiquities of Westminster*," in which many of his drawings were afterwards published, had just completed his labours when Mr Smirke began. The paintings comprised in these four pictures belonging to the Society of Antiquaries were engraved in outline, and form one plate, No. xvi. of the second portion of the *Antiquities of St Stephen's Chapel*, described by John Topham, Esq., and Sir H. C. Englefield, Bart., Pres. Soc. Ant., published in the *Vetusta Monumenta*, folio 1795 and 1811. They consist of two rows of subjects. The upper line is occupied with the Offerings of the Wise Men to the infant Saviour, and the lower with kneeling figures of King Edward III. and his five sons, in full armour, turned towards the altar, with hands folded, in prayer, and preceded or introduced, as it were, by St George, who also kneels in the same direction. These paintings are very interesting as

exhibiting the state of the arts in England at an early period. Their precise date is accurately ascertained by various records of payment still in existence. The original paintings, after having been copied under the circumstances mentioned, were either covered up by wood-work, or destroyed by the workmen. They were never seen again. The whole building was consumed in the great fire of 1834.

VI. The smallest of the four pictures, is nearly square in shape, and contains a group of full-length figures; namely, the youngest of the three Kings, attended by three nobles, and a page in the corner holding a white horse. The colours and details of these paintings are minutely described by Sir H. Englefield in the text of the *Vetusta Monumenta*. Several inaccuracies and omissions in the paintings have, however, been observed and pointed out by Mr Smith in his "*Antiquities of Westminster*" (4to, London, 1837). For instance, he notices, in the figure of the standing King, in the picture before us, that a dove at the top of the sceptre in his right hand has been entirely left out; whilst the hand itself, which was wanting when the picture was first discovered, had been supplied. He censures the outline of the figure as incorrect; a point on which those interested in the subject may judge for themselves, as Mr Smith gives an engraving of this compartment, facing page 250 of the work above quoted. The entire height of this standing King in the original painting scarcely, according to the scale given by Mr Smirke, exceeded 2 ft 3 in.

Dimensions, 1 ft $7\frac{3}{4}$ in. by 1 ft 10 in.

VII. The largest compartment, containing remains of five figures. Unfortunately the upper part of these figures was entirely destroyed. Enough remained to show the subject to have been the Adoration of the Magi. The Virgin Mary, seated on a richly-carved architectural chair, is seen from a little below the waist, including also a rich cushion and one arm of the chair or throne. The feet of the infant Saviour are just visible, and indicate by their position the action of bending eagerly forward to receive the gifts tendered. Joseph appears to have been standing behind. The two kings, in costly robes, one standing and the other kneeling, appear to have been stately personages. The kneeling figure, usually the eldest, has laid his crown at the feet of the holy ones; whilst the second, so frequently a portrait of some existing ruler, stands, holding forth in his right hand a handsome golden vessel, a "*nef*," which the gap in the wall fortunately did not in the least interfere with. These figures in the main agree with the engravings published by Mr Smith, with the exception that his plate, facing page 153, corrects what seems to have been a strange oversight in the *Vetusta* engraving. The vertical band of ornament, which, in the original, served to divide

the subjects into architectural compartments, has been only carried up to the height of the pavement, beyond which the different patterns of the diapers are allowed to meet and run into one another in a very awkward manner. The fault, however, is obviated in these paintings by the separation of the coloured copies for the purposes of modern framing. In the large sheet of the engraving it looks very awkward indeed. Dimensions, 2 ft 10½ in. by 1 ft 8½ in.

VIII. The compartment immediately below the preceding, contains three kneeling figures, each under a separate arcade, with groined roof, in a small apartment with two windows; the one facing the spectator, and the other seen sideways, and in very tolerably drawn perspective. In the right-hand arch (and next to where the altar must have stood) kneels, or rather *bends*, with great reverence, St George, the patron saint of England. He turns his head right round over his shoulder towards the King, and stretches out his left hand, touching the King's arm, and with his right hand points upwards. His back, with the great cross on it, is turned to the spectator. His arm and hand pass behind the pier of the arches dividing his compartment from the King's. King Edward III. appears in the next division of the arcade, with both hands raised in prayer, kneeling with both knees upon a richly tiled floor. No cushion is introduced on the ground, and the lower part of the figures of the Queen and her daughters, who knelt correspondingly on the south side of the altar, is too much obliterated to judge whether this luxury was afforded to them.

Behind the King, and quite alone, is Edward the Black Prince, with youthful face, and with his body more fully turned towards the spectator. Part however of his figure, and all the lower part of the brother following him, have been destroyed by the insertion of a square shelf or projecting block of stone. Dimensions, 2 ft 2 in. by 1 ft 6 in.

IX. The four remaining sons of Edward III. are all equally cased in armour, and kneeling on a rich pavement. The third son does not fold his hands in prayer, but raises his palms openly as adopted in the earlier modes of Christian adoration. The youngest son, being but an infant, and nevertheless in full armour, is raised on a pedestal and placed apart in a smaller niche, which comes immediately below the boy holding the white horse for one of the kings. The extremities of these two subjects were, in fact, painted on the northern wall of the chapel at an angle with the rest of the series. Dimensions, 2 ft 2 in. by 1 ft 5½ in.

These pictures by Mr Smirke are all elaborately finished, and painted with great care in solid water-colours, being apparently strongly incorporated or coated with gum. They are gilded and silvered so as to represent the originals as completely as possible. Without quoting the

descriptions given by Sir H. Englefield, the following notes of the appearance of Mr Smirke's drawings may not be useless to those who value documents, even at secondary evidence, relating to the state of art at a time when England might fairly be said to rival, if not sometimes to excel, the best painters of the same period in Italy.

The colouring generally is bright and cheerful. The gold coating on architecture is shaded with washes of transparent burnt-sienna. Silver leaf also is employed. The golden armour of the lower kneeling figures is marked with a strong black outline, and shaded with thin, pale washes of a black colour like Indian ink. This is the *Italian* system; for all early German and Flemish gold work in paintings of an early time is, as far as I remember, always shaded with black cross-lines like the rough cross-hatchings in the old woodcuts. The gold on the figures and ornaments of the upper series is shaded in like manner. The patterns of the gold diapered backgrounds are varied. The throne of the Virgin is entirely silver. Silver is also used for the head pieces of the warriors kneeling below. The rest of their armour, both mail and plate, is entirely gold. The window-panes are silver, with dark brown cross-bars, quatrefoils, and various patterns in outline as tracery upon them. The patterns of the pavements are composed of crude blue, white, and red colours. The gold borderings to arches are picked out with red, and the architecture above the fronts of arches of the arcade is deep blue and black, producing altogether a very rich effect. The under part of the arcade, like groined ceilings, is solid black, ribbed with gold, picked out also with a rich red-brown transparent colour.

X. A square piece of linen with a curious standing figure of St Martin cutting his cloak with a clumsy-shaped sword; and the beggar, as a bald-headed cripple; his leg being strapped to a wooden support, kneeling at his feet. The saint is dressed almost entirely in green: his costume, with full masses of hair on each side of his temples, and a low cushioned cap on his head, is quite civilian in point of character. A large round flat nimbus encircles his head. The picture is painted in oil colours, upon a piece of bare coarse linen. The same figures are repeated on the other side, keeping precisely within the same outline, only reversed. This linen was probably intended to serve as a processional banner. On the side, where he appears to hold the sword in his right hand, his bonnet is blue: on the opposite side it is green. His leggings and coverings of the feet are all of one grass-green tint, and the toes are pointed. The date of the painting belongs probably to early in the fifteenth century. Dimensions, 1 ft 5 in. by 11¼ in.

XI. Four scenes from the life of St Etheldreda, in square compartments painted on two panels, probably the doors of an ambry.

They are still placed side by side. They were bequeathed to the Society by the Rev. Thomas Kerrich, F.S.A., Principal Librarian to the University of Cambridge, and Fellow of Magdalen College. These panels are said to have formerly belonged to Ely Cathedral. The paintings were probably executed about 1425.

1. The first upper left-hand compartment consists of ten figures, all standing, and represents the second marriage of St Etheldreda (St Audry) to Egfrid, King of Northumbria. The writing below this subject is almost entirely obliterated.

2. The next subject, to the right of the preceding, consists of six figures standing on a red and black chequered pavement. The King, arrayed in a long scarlet dress with a large gold pouch pendant to his girdle, is turning away from his Queen, who has already assumed the monastic dress, but with the reserve of an ermine trimming, and seems about to withdraw to the abbey of Coldringham. The ladies attending her wear turbaned head-dresses; one is in blue, and the other, in a red gown, carries a golden purse. Two courtiers attend the King.

The verse under this composition may be read as follows:—

*Hic rex dat votum: quod sancta petit fore totum:
Extans corde rata: permansit virgo beata:*

3. Lower left-hand compartment: a composition of eight figures. St Etheldreda superintending the building of the church of Ely, where she lived afterwards for seven years in the practice of religious austerities, which were the admiration of her time. She wears the long black monastic dress, and carries a book in her hand. In all these paintings she retains the crown on her head. Two maidens, in gay dresses, stand by her.

The writing below this compartment is much damaged. Only the following can be made out:

*Hic nova templa
ipsa virgin*

4. The Interment of Saint Etheldreda in presence of the Bishop and various spectators. The composition contains fifteen figures. Her remains, still wearing the crown, are being laid in a sarcophagus, by four nuns, one of whom, the abbess, holds the golden pastoral staff within her arm. The Bishop, apparently the same personage as appears officiating at the marriage, is young and beardless, very similar in general appearance to the portraits extant of Archbishop Chicheley. One of the nuns points to a wound in the neck of the saint, and the white wimple is partly removed, so as to display it. The subject is in reality

the translation of her remains, by the Abbess Sexburga, into the church of Ely, A.D. 695, described by Bede. The verses run thus:—

*Quater quaternos: est ut tumulata per annos
Integra Spectatur: precis cutis medicatur.*

The background to the figures has, in all these pictures, originally been a rich surface of gold, diapered with different patterns. In the marriage-scene it has been coated over with a dirty dark brown, and in the picture below it, the "Church-building," it has been smeared over with dark colour, and a deep transparent green, so as to give the effect of a thick forest behind the figures. The writing is in black letters, on a white ground.

These pictures have originally possessed all the brilliancy of colour belonging to miniature illuminations, and display considerable power of expression, both in the attitudes and countenances.

Each panel or door measures 4 ft $\frac{1}{2}$ in. by 1 ft 9 in.

XII. The Martyrdom of St Erasmus. A Flemish or English picture, painted on panel and dated 1474.

The composition contains altogether nine figures. The Martyr-Bishop, naked, with the exception of a richly jewelled mitre, lies at length on a board or platform; and gold rays like a glory surround his head. Above him, extending from head to foot, is a roller turned by a windlass with spike handles at each end. Two men at each windlass work very energetically in disembowelling the patient victim, and their attitudes are well conceived and expressive of violent effort.

The Emperor Diocletian, in furred robe, wearing a many-arched crown, stands in the centre between two counsellors, who both seem to be addressing him. The one on the Emperor's right is a beardless person of middle age, wearing a very high crimson cylindrical cap. The other, an elderly man, also beardless, has a close-fitting cap, covering the ears, with his figure muffled up in a very full dark blue gown. He is seen in profile, and appears to be addressing the Emperor with some weighty argument. The background is very varied, exhibiting in succession, deer in a park, sheep grazing in the meadows beyond, and men and hounds chasing a stag, with horsemen and various traffic on roads leading to a distant port, surrounded by lofty mountains. A large Flemish-built city rises on the right-hand side, with a fortified gate and tall cathedral tower. Several of the borders to the dresses of the figures are gilded and richly jewelled: others are merely painted yellow. The general tone of the picture is brown and grey with dark cold local colours prevailing. There is also introduced a small half-length figure of a Benedictine monk clothed in black, standing in the extreme right-

hand corner. His hands are folded in prayer, and his face turned to the left quite in profile. Next to this figure, and along the edge of the central platform, is written in white letters, showing that the monk was either the donatore or painter of the picture :

: P. frēm Johm holynburne A. d. ni : 1878.

P. frēm John'm holynburne A. d. ni 1474.

It is painted on two pieces of strong oak, joined horizontally. On the back is a small printed piece of paper, with the letters J. L. P. in type of no very remote date.

The picture was bequeathed by the Rev. Thomas Kerrich, together with his other objects of interest, to the Society of Antiquaries, in 1828.

St Erasmus is more generally known on the shores of the Mediterranean as Sant' Elmo. His horrible martyrdom, that of being cut open, and his bowels wound off on a sort of wheel, has fortunately been but seldom selected for pictorial representation. His death took place during the persecution of the early martyrs at Mola di Gaeta, the ancient Formiæ, in the reign of Diocletian and Maximian, A. D. 303. Dimensions of the picture, 2 ft $3\frac{1}{4}$ in. by 1 ft $7\frac{3}{4}$ inches.

The next division will embrace all the historical portraits anterior to 1600, in the possession of the Society.

GEORGE SCHARF.



CATALOGUE
OF THE
DRAWINGS OF NICOLAS POUSSIN
IN
THE ROYAL COLLECTION, WINDSOR CASTLE.

By the Editor, with Notes by the Baron H. de Triqueti.

(Continued from Vol. I. p. 274.)

(36.) This folio is blank, and bears no marks of any commencement of the process of inlaying; but in the MS. volume is the following description, which I quote entire, as it may lead to the discovery of the missing design :—" *Hercole. In questa figura d'Hercole che tiene la sinistra sotto il mento, e la destra declinata in atto di penzare, si riconosce l'Heroe che medita l'alte sue imprese per le quali sopra ogni altro divenne famoso, ed Illustre.*" *

35. (37.) The Rape of the Sabines. A slight pen and ink study in the nude, partly washed with bistre, for the left-hand portion of the picture in the Louvre (Smith, No. 170). In the centre, a Roman is carrying off a woman, who still clings to her husband or father, who has been struck down. On the left, another Roman is carrying off a girl in his arms. (There is a separate study for this group in the Royal Collection, to be described later.) On the right, a Roman is dragging a girl along the ground. In front of this group is an indication of a little child creeping towards the centre group, where its mother is. 7.6 X 4.4 inches.

36. (38.) A Battle; called in the MS. volume, "Battle between the Romans and Sabines." Pen and ink, washed with Indian ink. A combat between soldiers, some armed and some naked. Horsemen are

* "Hercules. In this representation of Hercules, who holds his left hand under his chin, and his right hand hanging down, in the attitude of thought, we recognize

the hero meditating his high enterprises, by which he became famous and illustrious beyond all others."

seen in the left background. The manner suggested by the bas-reliefs of Trajan's Column. 12'3 × 7 inches.

37. (39.) A Battle. In the same style as No. 36. The combatants on the left-hand side appear to be barbarians defending a mountain stronghold against Romans, some of whose shields are like those described by Homer. 12'7 × 7'1 inches.

38. (40.) Camillus and the Schoolmaster of Falisci. Pen and washed bister study for the picture in the Louvre (Smith, No. 174). It represents Camillus seated on the left, with his lictors, standard-bearers, and officers beside him; and the schoolmaster, with his hands bound behind him, scourged off towards the right by three or four boys. A great tent is in the background on the left; and the city is seen on the right. 6'9 inches square.

39. (41.) Pyrrhus saved from the Molossians. Very fine first study, in pen and bister wash, for the picture in the Louvre (Smith, No. 166). The infant is seen in the care of a small group of men and women, near the centre of the design. On the left, two men are hurling a stone and a javelin across a river, on the opposite bank of which a crowd of persons, some on horseback, is seen. On the right, a woman, kneeling, appears overwhelmed with grief and apprehension, and behind her, an old man is seen pointing as if to the pursuers. City walls and buildings, with a few trees before them, fill up the background; and in the foreground lie arms, shields, &c., and a river god with his urn, in the extreme left. 13'4 × 8'4 inches.

On the back of this drawing is a very slight pen and ink sketch of the right-hand part of the same composition: two female figures, carrying baggage, appearing beyond the group described as farthest to the right in the other study.

40. (42.) A Battle: said to be "between the Latins and the Trojans." In the same style as Nos. 36 and 37. The whole of the foreground is occupied by one party of the combatants; and the others occupy the background. 12'6 × 7'4 inches.

41. (43.) Germanicus pardoning the mutinous soldiers; wrongly described as "Scipio Africanus receiving the homage of the Corsairs." Slight pen and ink, bister-washed, sketch of grand and otherwise unknown composition. Germanicus stands a little to the left of the centre, with his officers behind him, and farther to the left; one of whom (nearest to him, and seen to his right) is sheathing his sword; he holds out both his hands to two of the mutineers, who, throwing away their shields, and one of them on his knees, grasp and kiss them. The whole of the right of the composition is occupied by the mutineers, another of whom is kneeling. Very slight indications of architecture

fill up the background. There is another highly-finished drawing of this composition in this Royal Collection, which will be described subsequently. 11.1 × 8.4 inches.

On the back are slight pen studies of the same composition, and of single figures in it.

42. (44.) *Camilla, Queen of the Volscians.* Pen and ink, washed with Indian ink. Camilla is supported, by an unhelmed soldier, on her horse which has fallen, and the bridle of which another soldier, to the left, is holding. The battle is proceeding on both sides of the principal group, behind which are seen two horsemen flying at full speed: behind them are arches; and to the left of them, trees. Open country, with one tree in the background, on the right. 12.6 × 7.2 inches.

43. (45.) *The Death of Cato.* Pen and ink sketch. Cato is falling upon his bed, pierced through with his sword. The book he was reading lies near the pillow on the right. 5.8 × 3.7 inches.

On the back is part of a slight pen and ink sketch of an Amazon.

44. (46.) *Antique Sculpture.* Pen and ink. The drawing consists of two figures, the one on the right elaborately draped; the drapery of the other, which leans with both arms on the shoulder of the first, has fallen below the hip. The heads and upper part of the second figure are very slightly indicated. 4.4 × 6.5 inches.

45. (47.) *Venus and Mars.* Pen and ink sketch, washed with bister; engraved by Fabritius Clerus, in reverse. (Smith, No. 197.) The two principal figures are seated on a bank beneath some trees, in the centre. Mars, who still holds both his sword and his shield, is being disarmed by three Cupids, and looks towards Venus, who is in the attitude of embracing him. Behind him, on the left, is another Cupid, and still further, a Naiad with her urn; and in the foreground, a fifth Cupid, who is climbing on the back of a dog or wolf. Cupid himself, with eyes bandaged, and bow and quiver, standing on the right of the composition, appears to preside over the whole scene. 10.7 × 8.1 inches.

46. (48.) *The Daughters of Jethro.* A fine pen and bister-washed sketch of the left-hand front of the composition. It comprises seven female figures; two on the left, in the foreground, looking towards the background on the right, to which one points; next these, to the right but farther back, another, kneeling, is taking up her bucket from the ground, and looking behind her towards the right; in the background, seen behind her, are three others, in various attitudes of excitement and alarm; and the seventh, more in the foreground than the kneeling figure, is moving rapidly to the left, her arms and head indicating apprehension of personal danger. The right of the drawing shows mere indications of the parapet of a well, and of a man behind it with a

stick, who seems to be threatening the women. Sheep are seen between them and the well. 8.5×5.8 inches.

On the back is another very slight pen sketch of the same group, the principal difference being that the last described of the group of females is attempting to draw water from the well. There is another drawing in the Royal Collection of the complete composition, to be noticed afterwards.

47. (49.) Moses and the burning bush. A superb design in pen and ink, with bister wash. On the left, Moses, kneeling, recoils from the serpent into which his rod has been changed; behind which, amid the flames proceeding from the bush, appears the Eternal Father, supported by two angels. Vernesson's engraving (Smith, No. 24) differs in some respects from this composition. Upright oval, 10.1×8.5 inches.

48. (50.) Group of six women; called in the MS. "The Israelitish women offering their jewels and gold for the service of the Tabernacle." Pen and ink, with bister wash. Three of the women stand in the left side of the composition, looking towards the right background, and embracing each other. Two others are seen behind them: all are extending or lifting up their hands with flowers, &c., in them. On the right, the sixth woman, kneeling, with her head looking in the same direction as the rest, appears apprehensive for the safety of two infants who lie beside her. 3.8×4.4 inches.

49. (52, folio 51 being blank, and omitted in the MS.) The Marriage of the Virgin; study for "Marriage" in the first series of the Sacraments, now in the collection of the Duke of Rutland. Slight but beautiful design, washed with bister. The Virgin kneels on the left, and Joseph on the right, and they are holding each other's right hands, with extended arms. The high priest, in robe and mitre, stands behind them, in the centre of the composition, with a hand laid on each. Six or seven persons stand behind and about Joseph; and ten, one of them being an old bearded man, and another, a little child, behind and about the Virgin. Columns and arches are indicated in the background. 11.1×7.6 inches.

50. (53.) The Holy Family. Pen and bister wash. It represents an interior; the Virgin seated on the right, in a chair, with her right foot on a footstool, holds the Infant Jesus, apparently asleep, on her knees; beyond her, in the centre, is St John, and Joseph stands in a meditative attitude, on the left. An open door or wicket, on the right, shows part of a building with an external staircase; and a small ambry on the left contains a jar. 4.2×5.4 inches.

Drawn, as appears by the back, on a fragment of a letter, relating, it seems, to a journey to Paris.

51. (54.) The Holy Family. Slight bister-washed sketch, on blue paper, and squared for copying. Study in the nude for Smith, No. 77, and not differing from it. 6.5×8.3 inches.

52. (55.) Portraits of the children of Signor Carlo Antonio, brother of the Commandatore Cassiano Del Pozzo. Pen and ink sketch. A group of seven youthful portraits; one only showing any attempt at finish, and one being barely indicated, but showing great animation and expression. The MS. says that they will be recognized by the faithfulness of the likenesses. 5.9×3.6 inches.

53. (56.) Group of nine heads of men. Slight sketch in pierre d'Italie. The MS. designates them as "Portraits of Philosophers, Orators, and Poets," and recognizes more plainly than we can, Isocrates, Themistocles, Homer, Callisthenes, Lysimachus, Socrates, Alcibiades, and Plato. 8×3.4 inches.

54. (57.) Two men, called in the MS. Heraclitus and Democritus, but they seem rather to be a study for part of an "Assumption of the Virgin." Bold sketch with pen and bister. The figure in the foreground is gazing downwards to the left, with a gesture of astonishment: the other behind him, to the right, is calling his attention with his left hand, and with his right shading his eyes as he looks upwards. 5.6×5.2 inches.

On the back is part of a pen sketch of a figure, which might be intended for our Saviour after his resurrection.

55. (58.) Jesus restoring sight to two blind men. Pen and ink, washed with bister. Our Lord stands on the extreme left, and holds with one hand the hand of the first blind man, who kneels before him; raising his right hand before the blind man's face. Three persons round the blind man look on with eager curiosity. In the right foreground, the second blind man feels his way towards Christ with his staff, raising his left hand as if to protect his face or his eyes. Two fluted columns are seen in the background. 5.7×5.2 inches.

56. (59.) The three Apostles sleeping. Part of a study for the Agony in the Garden, the other part of which is also in the Royal Collection, and will be described subsequently. On blue paper, pen sketch, washed with bister; with wonderful chiaroscuro. St Peter is seated on the ground, sleeping, on the right; St John, in the centre and the background, reclines against a rock; and on the left, St James is stretched at full length, with his face turned away. 9.3×4.1 inches.

57. (60.) Christ's charge to Peter. Study for the Sacrament of "Ordination" in the second series, now in the Bridgewater Collection.

Fine pen sketch, washed with bister. Christ stands in the centre of the composition, with his left hand pointed to heaven and his right to the earth; Peter kneels before him, on the right hand; behind him are five other disciples, and the remaining six are grouped to the left of the Saviour. A conventional classic landscape, with buildings, a bridge, &c., forms the background. 12.7 × 7.8 inches.

58. (61.) The Apostles at the Ascension. Slight sketch in red chalk. Some are kneeling; all are looking up to heaven. All but five of the figures are very imperfectly indicated. 10.2 × 5.7 inches.

59. (63, folio 62 is blank, and passed over in the MS.) The Sacrament of Confirmation. Study for the second series. Very fine design in bister. The composition is the same as is the picture described in Smith, No. 129. 11.2 × 7.3 inches.

60. (65, folio 64 being blank, and passed over in the MS.) "The Clemency of Alexander the Great." Blue paper, slight pen sketch with bister wash; a grand composition. In the centre, a young man, with expression of reverence, is addressing an aged woman, standing to the left of him, who listens with a gesture of humility. Behind her are five female attendants, finely grouped. He with his left hand points to a bier, borne on the shoulders of four young men, and filling up all the right-hand portion of the drawing. In the background are slight indications of temples, columns, statues, arches, &c. 15.9 × 10 inches.

61. (66.) A Landscape, with two figures, representing, says the MS., St Mary of Egypt receiving the Eucharist from the Abbot Zosima. Pen and bister. The scene is nearly filled with trees; behind two in the foreground, we see the saints' cavern. The two figures, one of which is kneeling, are on the right hand of the drawing. 12 × 8.7 inches.

62. (67.) Charity. Pen and ink. A female figure seated, holds an infant to her breast with her right arm, and gives drink to a child with her right hand; a third child clings to her right arm. 5.9 × 4.6 inches.

On the back is a slight pen and ink sketch of "Time defending Truth from the attacks of Envy and Discord." (Smith, No. 281.)

63. (68.) Countrywomen knitting. Blue paper, sketch with a coarse pen. Five women are seated a little apart from each other, the two on the left; and on their right, on the ground, there is a child seated near the one on the left. The background appears to be the sea. A study from nature. 9.7 × 7.3 inches.

64. (71, folios 69 and 70 are blank, and undescribed.) Armida carrying away Rinaldo whilst sleeping. Very fine drawing in pen and

bister wash. Composition closely resembling the picture described in Smith, No. 288. 14·4 × 9·8 inches.

65. (72, 73.) The Victory of Godfrey de Bouillon. A grand composition, finely drawn with pen and bister wash. The hero, on horseback, is in the centre; beside him, on the left, is his standard-bearer; on the right kneels his enemy, defeated, and a prisoner; overhead hovers St George or St Michael, in token of his victory. In the whole middle distance, and on the background in the left, the battle still rages; in the right background is the city of Jerusalem, with palm-trees and tents in front of it. 21·5 × 7·7 inches.

End of the Massimi Collection.

(To be continued.)

WHO WAS FRANCESCO DA BOLOGNA?

By A. PANIZZI, Esq., LL.D.

(Concluded from Vol. I. p. 380.)

APPENDIX.

I.

SONNET at the end of the edition of the *Canzoniere* of Petrarch, printed by Girolamo Soncino in 1503.

Verses by Giovanni Antonio Taurelli of Fano, in which the printers address the Divine Cæsar Borgia.

Every good and devoted vassal ought,
For whatever virtue he may possess,

Always to give praise and glory to his lord ;
 And not doing this he would commit a great fault.
 Wherefore we, having here graven in metal
 The new impression of the present author,
 Fearing to fall into such an error,
 Dedicate it to the Pegasean steed,
 On which so bravely careers and flies
 Thy fame, oh divine Cæsar Borgia,
 Extending already to the farthest ocean.
 Therefore to thy sole peerless Excellency
 Be dedicated this new fashion
 Of print, Impressed in the City of Fano.

II.

Soncino's dedication to the Duke of Valentinois ; and his address to the Readers.

"To the most illustrious and most excellent Prince Cæsar Borgia, of Æmilia and Valentinois, Duke, &c., and Standard-bearer of the Holy Roman Church,—Girolamo Soncino.

Two years ago, most excellent and ever victorious Prince, admiring the air, the situation, and the fertility of your most devoted City of Fano, as well as the civility and talents of its inhabitants, I deliberated upon coming to dwell there and to practise the art of printing books.

At Fano there happened to be at that time the Reverend Apostolic Legate, Monsignor the Cardinal of Saint Balbina,* formerly most worthy preceptor to your Excellency, a man truly deserving of such a dignity, a friend and patron of every artist. Having recommended myself to his Reverence, I gave him to understand that I had quite made up my mind to take up my permanent residence in the said city, and to bring there type-cutters and printers, not ordinary and mean, but the most excellent of all.

My proposal having been graciously received by his Reverence, it has been my wish to perform whatever I promised. At my instance not only have compositors come here, as eminent and able as it is possible to meet with, but we have besides a most noble engraver of Latin, Greek, and Hebrew letters, by name M. Francesco da Bologna, whose genius in the exercise of that art I certainly believe will find no equal.

* The Cardinal of St Balbina was John Vera, a Spaniard, Archbishop of Salerno. He was created a Cardinal on the 28th September, 1500, and previously to being Legate in the Romagna, had held the same office in France and England: He died in 1506 or 1507.

For not only does he know perfectly how to make the ordinary types, but he has devised a new form of letter, called cursive or secretarial, which neither Aldus of Rome, nor others who have cunningly endeavoured to adorn themselves with borrowed plumes, but M. Francesco himself first invented and designed; and he engraved all the forms of letters which the said Aldus has ever printed, as well as the present form, with that grace and beauty which is so apparent in this work. Being all of us the humble and devoted vassals of your Excellency, and therefore bound in true service always to invoke your happy auspices, our most illustrious and most gracious Prince, and to submit to you the first-fruits of our slight lucubrations,* we now present and dedicate this work to your Excellency, not as novelty or as adapted to one addicted, not to amorous pursuits, but to military discipline, which his bright and admirable deeds in this our age have amplified and adorned to the highest degree, but solely to give your Excellency some notion of our devotion and service to you, and of this new and uncommon form of printing. And if, as we hope, this should not be displeasing to your Excellency, with the divine aid and your grace we shall continually endeavour to dedicate works of more note and of a higher character to your Highness, to whom we humbly commend ourselves. [At Cæsar's Fano, 7th of July, 1503.

Girolamo Soncino to the Readers.

Having in some parts deviated from the order observed by those who have preceded me in printing these works of Petrarch in the cursive character, and principally in the *Triumph*, it appears to me befitting, most gentle readers, that I should state the reason which has induced me to do so; especially as they say that their copy was taken from the original MS. of this author.† I say, therefore, that as the *Sonnets* were collected indiscriminately, so also were the *Triumph*, and thus we find a great deal of difference in the old copies. In one of them a chapter is put in one place, in some others in another. This is shown in the first instance

* We need not understand that this was the first-fruits of Soncino's printing at Fano, but the first-fruits of the impressions in the cursive character. Panzer (*Ann.* tom. 8, p. 1, tom. 9, p. 460, and tom. 11, p. 414) describes four editions by Soncino at Fano in 1502. I have bought two of these for the library of the British Museum: the "*Invectiva in grammatistas*" and the "*Vita d'Epaminonda*," written by Abstemio and dedicated to Valentino in a

letter dated 1502. Both are in fine round characters, but indubitably Aldine, that is, cut by Francesco da Bologna for Aldus, as well as for Soncino.

† All this is directed against the edition of the *Canzoniere*, published by Aldus in 1501, of which Bembo is known to have been the editor. Who the editor of the one published by Soncino was I have not been able to discover.

by a very ancient MS., formerly belonging to the celebrated Poet Laureate, Messer Antonio Constantio of Fano, in which the beginning of the book of the *Triumphs* commences: "La nocte che segui l'horribil caso." The very learned man, Messer Laurentio Abstemio, has another MS., which formerly belonged to the Malatesta family; the noble and excellent Merchant Bernardino de Sigisberti, citizen of Fano, has another. These are very ancient, and show considerable variations. And what shall we say when the third chapter of the "*triumpho de la morte*" has one beginning in some copies, in others another, with seven more *terzets* at the commencement? We say that Messer Francesco in correcting and revising the said work, altered that beginning and added the said *terzets*. Any one who should say they are not his would be scouted by all men of sense. For the said beginning, that is "*Quanti gia ne la æta matura & acra,*" is, as I have understood from many very learned men, the finest beginning of a chapter to be found in the said *Triumph*. What shall we say again when in that volume, which they say is from the poet's hand, the whole of the fourth chapter of "*la fama*" is wanting? We say that in like manner it was added by the author, which can be proved by a very excellent reason; and that that which we have mentioned is either not from the hand of this author, or is not of the last edition. Therefore we were not willing by any means to pass it by. Besides this we have added at the end of the sonnets and canzoni, two canzoni which from the style cannot be denied to be by our before-mentioned poet,* and which we found in the volume belonging to Abstemio before mentioned. We therefore consider that this edition of ours is perfect and complete. Nevertheless, if in any part one letter should have been put for another in the composing, or a point or a letter omitted or passed over, consider that the compositors cannot always have the eyes of Lynceus or of Argus, and the correctors no more than they; since never to err belongs to God alone. It is enough if this be much more correct than any other which has been set forth by the printers, up to the present time. Farewell.

III.

Petition of Aldus to the Senate of Venice, in the year 1502 (and not in 1500, as it has been erroneously written).

MCCCCC, second of the month of October.

Whereas Aldus the Roman has been established in this city now

* See ante, Vol. I. p. 374, for what Sclavicino Gammaro thought of this.

for many years, and with God's help has printed a many books in Greek and in Latin with great cost and labour, and still continues printing, so that he spends about 200 ducats a month, and employs extreme diligence and more correction than any one else who has ever printed; and has made Greek letters with ligatures which appear as if done by a pen, and has procured inventors and men of skill so that all marvel thereat; and further, has newly devised most charming secretarial or cursive Latin letters which appear as if written by hand, and with these has printed and still prints a many books with marvellous diligence and correction, a matter which every one praises and which is of great utility and honour to this famous city. And whereas it has come to pass that he has been deprived of his labours, and what he had prepared has been spoiled, as has been done at Brescia, where they have printed one of his works and falsely said "*impressum Florentiæ*;" and at the present time his types have been counterfeited and sent to Lyons, and with these they have counterfeited his books, and further, have put to them the name of the same Aldus with his epistle and inscription, "*printed at Venice in the house of Aldus the Roman*;" and there are many errors therein which are a disgrace to this country, and to this petitioner. Wherefore, in order that he may be able to follow out his worthy undertaking so useful to all the world, he prays this most grave Senate, that for no one else may it be lawful to make or to imitate Greek or secretarial Latin letters, nor to print or imitate the books already produced, or which this petitioner shall produce, nor to introduce those printed or imitated from other countries into your territories for ten years from this time, under penalty of forfeiting the work or the books, and 200 ducats for every case of imitation; one third of the penalty to be for the hospital for the poor, another (third) for the authorities where the information shall be laid, and the other (third) for the informer. And although this petitioner has had many privileges from your most illustrious Signory in regard to Greek and secretarial Latin letters, and to the books which he has printed with the same, yet for his greater security he prays that the above-mentioned privilege and petition may be granted to him by this most grave Senate to the advantage of all men of letters; and he hopes thereby with the help of God to set the printing offices in good order shortly, which will soon spoil the good books unless some remedy be applied.

He has recourse therefore to the aid of your Serenity, and of this most wise council whom God save and maintain for ever. *Cicogna. Delle iscrizioni Ven. vol. v. pp. 510, 511.* The decree granting the privilege asked for was passed on the 17th of October.

IV.

Addresses of Francesco da Bologna, and of Tommaso Sclavicino Gammaro, prefixed to the edition of Petrarch, printed by Francesco at Bologna, on the 23rd of September, 1516.

Francesco da Bologna to the Reader.

Most of those who follow with all diligence the pleasant study of delightful poetry are pleased with new forms of the ancient characters (the rare labour of the vigilant printer being recognized not only in adjusting the irregular lines most wretchedly disposed by the unskilful hands of some rude and simple compositor, but also in correcting the innumerable errors which have accumulated in learned poems and histories from the ignorance both of the times, and of the transcribers). This coming but late to my knowledge (having previously made the Greek and Latin characters for Aldus Manutius the Roman, by which he has not only acquired immense riches, but has gained an immortal name with posterity), I have newly devised a cursive form which will, I think, be pleasing to every learned person, partly from its novelty and elegance, partly again from its convenience for those who carry their books with them. You will therefore be on the watch, most gentle reader, that this my labour be not cast to the winds, in order that my spirit may aspire to some higher enterprise; if you do this you may shortly expect from me not only the works of the ancients and moderns in Tuscan rhythm, but also the Latin poets and orators of the first rank. Farewell. Bologna, on the Ides of September, M.D.XVI.

Thomas Sclavicino Gammaro.* To the candid reader.

Aldus Manutius excites my wonder rather than my praise by his castigation of the Latin language (coupled with the suffrages of the Greeks), for his skill has detected a great many errors; but his new emendation of Petrarch I hold to be defective, for he was altogether a stranger to the mother tongue; and the Tuscans are exceedingly careful in adjusting their verses with due corrections. Francesco da Bologna, my fellow-townsmen (from whose workshop tools are daily issued for the marvellous production of letters for printing), came to me quite perplexed about this matter, saying, "I would myself undertake to issue the work of the most celebrated poet Francesco Petrarca by my own pains, and of the smallest size; but I fear lest it should turn out with me as in the

* Del Gambaro. See Fantuzzi, Scritt. Bolognesi.



Co mantici, & col foco, & con gli specchi.
 Già non fostu nudrita in piume al rezzo;
 Ma nuda al cento, & scalza fra li stecchi;
 Hor vivi si, ch'a Dio ne venga il lezzo.

SONETTO CVII

L'auara Babilonia ha colmo il sacco
 D'ira de Dio, & de vitij empi, & rei
 Tanto, che scoppia: & ha fatti soi Dei
 Non Gioue, & Palladia Venere, & Bacco.
 A spettando ragion mi strugga & fiacco:
 Ma pur nouo Soldan veggio per lei;
 Lo qual fara, non gia quando io vorrei,
 Sol vna sede; & quella sia in Baldacco.
 Gli doli soi faranno in terra sparsi,
 Et le torre superbe al ciel nemiche;
 Et soi torrier di for, com' d'entr' arsi.
 Anime belle, & di virtute amiche
 Terrar no'l mondo, & poi vedrem lui farsi
 Aureo tutto, & pien de l'opre antiche.

SONETTO CVIII.

Fontana di dolore, albergo d'ira,
 Schola d'errori, & tempio d'heresia
 Già Roma, hor Babilonia falsa & ria;
 Per cui tanto si piagne, & si sospira:
 O fucina d'inganni, o pregon d'ira
 Oue'l ben more, el mal si nutre & cria;
 Di viui inferno, vn gran miracol sia,
 Se Christo teco al fine non s'adira.

i ii

SONETTI.

Sol vna sede, & già sia in Baldacco
 Gli doli soi faranno in terra sparsi,
 Et le torr' superbe al ciel nimiche
 Anima belle, & di virtute amiche
 Terr' anol m'odo, & poi ne tr' far' si
 Aureo tutto, & pien de l'opre antiche

Fontana di dolore, albergo d'ira
 Schola d'errori, & tempio d'heresia
 Già Roma, hor Babilonia falsa & ria
 Per cui tanto si piagne, & si sospira,
 O fucina d'inganni, o prigioni dia,
 Oue'l b' more, el mal si nutre, & c'ra
 Di viui inferno, vn gran miracol sia,
 Se Christo teco al fine n'ò jadirà,
 T'ondata in casa, & b'nal pouerrate
 Contra tuoi fondatori atq' le corna
 Pura s'facciam, et doub' al polu spene
 Ne gli adulteri tuoi, nelle mal nate
 Ricchezze tate: hor Còstà in nò torna
 Ma solga il mondo tristo, ch'el sostene

quanto più di sose iati spando
 verso di voi o dolce si h'era amica
 Tanto fortuna con più v'isto intrica
 il mio volare, & gir' m' face err'ado
 il cor, ch'a mal suo giado a tono m'ado
 E con voi r'epre in que la ualle aprica
 Oue'l mar nostro più la terra implica
 L'altr'her da lei partim' lagrim'ado
 Ida man m'aca, e t'ene il camin dritto
 i natto a forza, & e d'amore scorto
 Egli in Hierusalem: et io in egipto.
 Ma s'ostenza e nel dolor conforto



Quatuor pronuntiantur palato, ut ג. gimel iod כ. caf. cof,

Quinque pronuntiantur lingua, & dentibus, ut ד. daleth ט. teth ל. lamed נ. nun. tau

Quatuor pronuntiantur gutture ut א. aleph ה. he ח. heth ע. hain

Quinque pronuntiantur dentibus tantum, ut

Præter has duas, & uiginti literas, sunt alia quinque, quæ non ponuntur nisi in fine dictionis, ut

mem מם m. hcaph כף c. nun. נון n. phe פה ph. zadi צדי z. ע צי

Ex supra scriptis literis

I.

אביע

חיום

קדוש

שמים

II.

אביע

חיום

קדוש

שמים

III.

ואתחנן

שפטים

IV.

ואתחנן

שפטים

Alphabetum hebraicum

lamed .l. לפר	caph .c. כף	beth .b. בית	Aleph .a. א
nun .n. נון	mem .m. מם	Daleth .d. דלת	gimel .g. גמל
hain עין	samech .f. סמך	uau .u ו	he .h. ה
zadi .z. צדי	pe .p. פה	heth .h. חית	zain .z. זין
ress .r. רש	cof .q. קוף	iod .i. יוד	teth .t. תת
tau .t. תיו	scin .ff. שין		

adage of the crow, that I should lose both oil and labour. For I see I know not what dictatorial remarks cast about by certain persons, the observance of which some have already deprecated but others praise, and I wish to have your opinion." Although he is a great friend of mine I excused myself gently, saying, that I was unwilling to infringe upon the works of the learned. Persuaded at length by the prayers of the famous printer (which I could not resist), I praised highly first the arrangement of Petrarch by Joannes Piscensis, a most able man of our age, and equally that of those who superintended with wonderful pains a similar volume at learned Florence. I am therefore of opinion that what has emanated from the diligent care of Francesco himself is worthy to be read; both because it is by no means disfigured by unusual accents, and because this emendation makes its appearance in public perfectly genuine, from the collation of the works of those who properly understand the author. Reader, Farewell.

V.

Facsimile of a page of the *Canzoniere*, printed by Soncino at Fano, in 1503.

VI.

Facsimile of a page of the *Canzoniere*, printed by Francesco da Bologna, in 1516.

VII.

Facsimile of four pages of the little work, "*Introductio utilissima hebraice discere cupientibus*," printed by Aldus.

VIII.

Facsimile of Hebrew words in the types of Soncino and those of Aldus. Under Nos. I. and III., are words taken from the "*Prophetæ Minores*," printed, as is believed, by Soncino, at Pesaro, in 1511 or 1512, and from the *Pentateuch*, printed by him in 1492, at Brescia;* and under Nos. II. and IV., are the same words composed with the letters used by Aldus in the "*Introductio utilissima*."

* De-Roffi, *Ann. ad an. 1501*, p. 45, n. 8; and *Sec. xv.* p. 88.

FURTHER ADDITIONS

TO THE

NATIONAL GALLERY, 1863.

DURING the recess many important additions have been made to the collection of old masters at Trafalgar Square, comprising a valuable gift by Her Majesty the Queen, in fulfilment of the wishes of H.R.H. the Prince Consort.

Our May number contained an account of 17 new purchases, added during the present year; the additions of 1863 comprise, besides these, two English pictures at South Kensington, and the six-and-twenty just arranged in Trafalgar Square, making in all no less than 45 examples as the increase of a single year,—21 purchases and 24 gifts: the last number in the catalogue is now 729.

This large increase has not only necessitated the introduction of additional screen accommodation, blocking up the circulation and injuring the general effect of the rooms, but has caused also some good pictures to be hung virtually out of sight, an inevitable calamity so long as the present deplorable want of space shall be allowed to continue.

The new purchases are four very important pictures bought at the Davenport-Bromley sale, in June last:—

1. "A Trinità," by Pesellino. It is the ordinary composition adopted for this subject, of which we have already two early Florentine examples,—one by Jacopo di Casentino, and the other by Orcagna. The Father, surrounded by a glory of cherubim and seraphim, is represented supporting the crucifix, with a dove hovering over the head of the Son. There is, however, no ecclesiastical prescription for this treatment. Augustine tells us that the learned of the Roman Church objected to think of the Deity in a human form; but the vulgar represented even the Holy Spirit in a human form, and such representations were only formally condemned, a little more than a hundred years ago, by Pope Benedict XIV.

This picture is an admirable example of old Florentine painting, in style similar to the finest examples of Fra Filippo Lippi, the master of Pesellino. Vasari notices the picture, as the work of Giuliano Pesello, the grandfather of Francesco, called Pesellino. It was originally placed in the church of the Congregazione de' Preti, at Pistoja, known as the Santissima Trinità. Considering that it was painted about twenty years or more before Pollajuolo's "Martyrdom of St Sebastian" in the National Gallery, and as many before the birth of Michelangelo, there is something wonderful in the perfection of its modelling and handling. Francesco was not old Pesello's son, as Vasari states, but his daughter's son, and he was born in Florence in 1422, and died there on the 29th of July, 1457, when his grandfather had been dead already eleven years. The picture belonged to Mr Young Ottley, and had formerly saints Zeno and Jacopo standing by the cross; they have been cut away. In tempera, on poplar, 6 ft high by 3 ft 3 in. wide. Purchased at the Davenport Bromley sale, for 2000 guineas.

2. "The Virgin seated, looking at the Child lying in her lap," by Antonio Beltraffio, a Milanese amateur and pupil of Leonardo da Vinci, who died at Milan, June 15th, 1516, aged forty-nine, as his tombstone now in the Brera informs us. This is a fine Milanese picture, much like the so-called Leonardo by its side; it was long in the Northwick Gallery, where it was ascribed to Verrocchio. On chestnut, 3 ft high by 2 ft 2 in. wide. Purchased at the same sale, for 440 guineas.

3. "Christ's agony in the Garden, a rocky landscape in a warm twilight,"—the famous Giovanni Bellini, the peculiar treatment of which has raised some discussion as to its authorship. It bears much resemblance in composition to the same subject by Mantegna in Mr Thomas Baring's collection, but is richer in colouring. There are several pictures of this high quality of colour and aerial gradation; some pass as Bellini's, some as Mantegna's; and another is signed, the Costabili Bono Ferrarese, of admirable quality. These men were all contemporaries, and probably good acquaintances, though Mantegna and Bellini were not brothers-in-law; Mantegna's wife was a Nuvolosi of Mantua, as shown by his will, still existing at Mantua among the archives of 1504.* On poplar, 2 ft 8 in. high by 4 ft 10 in. wide. Purchased at the same sale, for 600 guineas.

4. "The Adoration of the Kings," by Bartolommeo Suardi, called Bramantino, after his master Bramante. The picture is grand and free,

* The sketch of this subject in the book of Drawings by Jacopo Bellini, in the British Museum, bears no resemblance to our picture either in its details or in its composition.

though somewhat disfigured by gilt ornaments in relief. Of the master little is known, but he was a man of eminence in his time at Milan, where he was architect and painter to the Duke Francesco Sforza II. Though some authentic works exist by Bramantino, he was probably more architect than painter: he was with Bramante in Rome at the close of the 15th century, perhaps as early as 1495, as the Cancelleria bears that date; and he was still living at Milan in 1529, but was already dead in 1536.

Formerly in the collection of Cardinal Fesch. On poplar, 7 ft 10 in. high by 6 ft 11 in. wide. Bought at the same sale, for 121 guineas.

HER MAJESTY'S DONATION.*

Italian pictures.

1. A small triptych, with the History of Joachim and the Life of the Virgin Mary, the principal subject being "The Coronation of the Virgin." An exquisitely finished series by Giusto Padovano, or Justus of Padua, combining the qualities of Giotto with those of Fra Giovanni Angelico. Justus was a Florentine of the family of the Menabuoi, but was too young to have been a scholar of Giotto; he acquired the citizenship of Padua, in 1375, and died there in 1400. Signed *Justus pinxit in archa*, and dated 1367. In tempera, on wood; centre 1 ft 5½ in. high by 8¾ in. wide; wings, painted on both sides, 1 ft 5½ in. high by 4¼ in. wide.

2. "The Virgin and Child" in a glory of cherubim, &c., ascribed to the Umbrian master, Andrea di Aloisi, called L'Ingegno, who was an established painter at Assisi, in 1484. In tempera, on wood, 17½ in. high by 12¾ in. wide.

3. "Virgin and Child," landscape background, another delicate Umbrian work, attributed to Pinturicchio, a reputed scholar of Pietro Perugino, who died at Siena starved to death by his wife, on the 11th of December, 1513. In tempera, on poplar, 1 ft 10 in. high by 1 ft 3¼ in. wide.

4. Portrait of Cosmo I., Duke of Tuscany, by Angelo Bronzino; the well-known head, of which there are several examples in the galleries of Europe. On beech, 8¼ in. high by 6½ in. wide.

German pictures.

5. "Three Saints," Matthew, Catherine of Alexandria, and John

* These pictures have been photographed by Caldesi & Co.

the Evangelist, with their attributes, on a gold ground, by the celebrated old master of the "Dombild" in Cologne Cathedral, Stephan Loethener, or Lochner, the Germans have not yet settled which, but he is commonly known as Meister Stephan, and for the information that he was the painter of the "Dombild" we are indebted to Albert Durer. Stephan was a native of Constanz, but settled in Cologne, where there was a great field for artists, and he died there in 1451.

The many examples of this master in Cologne, good, bad, and indifferent, show that he must have had a very active picture-factory there, and our specimen may be placed in the third category. In those days pictures of saints were painted, literally for a few sous. In tempera, on linen attached to oak, 2 ft $2\frac{1}{4}$ in. high by 1 ft $10\frac{3}{4}$ in. wide.

6. "The Presentation in the Temple," a very fine old German specimen, especially for costume; a composition of many small figures on a gold ground, by the master of the so-called "Lyversberg Passion," still preserved at Cologne. He is probably the same both as the Meister von Werden and the Meister von Liesborn; in Germany his works have been given to Israel van Meckenem. He seems to have been active in Westphalia and on the Rhine from about 1463 to 1490. On linen attached to oak, 2 ft. $8\frac{1}{2}$ in. high by 3 ft. 6 in. wide.

7. "St Peter and St Dorothy, the former holding the gold and silver keys, the latter carrying a basket of roses," by another unknown German master, the author of the "Crucifixion" in the Cologne Gallery, No. 161, known as the "Altar vom heiligen Kreuze," formerly in the Charter House there; an admirable old example of its style, much in the taste of the school of Albert Durer. The works of this painter have been attributed to Lucas van Leyden: our example is a portion only of an altar-piece, of which other parts are in the Munich Gallery, and it has been called the "Bartholomäus Altar." The Cologne altar-piece was painted after 1501, for Dr Peter Rinck, who left 200 gold florins for the purpose: this gives us the time of our painter,—he was contemporary with Albert Durer. On oak, 4 ft $1\frac{1}{2}$ in. high by 2 ft $3\frac{1}{2}$ in. wide.

Dutch and Flemish pictures.

8. "A Virgin and Child," in the background a brocaded damask, ascribed to Margaret Van Eyck; it is known that she was a painter, and executed miniatures, but very little more is known about her. She was probably older than John Van Eyck, most likely the youngest of the four Van Eycks. She died at Ghent, and was buried in the Vydt vault in St Bavon's, by the side of her brother Hubert, about 1430, or

not later, certainly before John was married or completed the St Bavon altar-piece. On oak, $7\frac{3}{4}$ in. high by $6\frac{1}{2}$ in. wide.

9. "The Virgin and Child," by Memling, a very richly coloured picture, representing the same woman and infant as are painted in the Weyer example lately added to the Gallery, and noticed in our May number; and, as observed, most probably the painter's wife and son. The drawing of the right hand of the mother is particularly excellent. On oak, 16 in. high by $11\frac{1}{4}$ in. wide.

10. "Portrait of a Monk," with his hands closed, in prayer; in the background a church tower, reminding one of Ghent; exquisitely painted. A small oak panel, $13\frac{1}{2}$ in. high by $10\frac{1}{2}$ in. wide. Ascribed to Hugo Vander Goes, one of the best of the Van Eyck school. He was an established painter of reputation in 1467, and received four times the pay given to some other painters employed on the occasion of certain festivities celebrated by the Municipality of Ghent, in 1468. He retired to the Augustine Convent of Rooden Clooster, near Brussels, disappointed, it seems, in love, and there died in 1478 or 1479.

11 and 12. A "Mater Dolorosa" and an "Ecce Homo," companion pieces on oak, with gold grounds, $14\frac{1}{2}$ in. high by 11 in. wide, by Quintin Matsys or his master, the younger Roger Vander Weyden, of Brussels; that is, the painter of this name, who died, according to Van Mander, in 1529 at Antwerp, but whose biography at present is sadly in want of a little light to be thrown upon it—as is, indeed, the case with too many of these early Flemish painters, admirable masters many of them, of whom we know scarcely anything. The Gallery already possesses several examples ascribed to this Vander Weyden, as well as a "Deposition" in tempera on linen by the older painter of the name, who died at Brussels, on the 16th of June, 1464; a worthy companion of Memling or of John Van Eyck.

13. A "Virgin and Child," in a garden, by their side a pot of pinks; plants in the foreground executed with the utmost elaboration. On oak, 2 ft high by 19 in. wide. Ascribed to Jan Mostert, of Haarlem, but for many years painter to Margaret of Austria, Governor of the Netherlands. He died very old at his native place in 1555 or 1556, the latter the year of the Dutch and Flemish iconoclasts, who destroyed nearly all Mostert's religious works: one of the principal remaining being the "Virgin and her sorrows," now in the Cathedral at Bruges.

14. "Mother and Child in a landscape," the mother dressed nearly entirely in pale blue, a work with little distinctive character. On oak, $13\frac{1}{2}$ in. high by $10\frac{1}{2}$ in. wide. Ascribed to Cornelis Engelbertsz, of

Leyden, who died there in 1533, aged 65. He is the reputed master of Lucas van Leyden.

The next three are examples of Joachim de Patinir, of Dinant, one of the first of the Flemish painters to make the landscape a prominent part of the picture, and we have in these examples some exceedingly delicate painting: indeed, Patinir appears to have had his heart in all his work—cloud, landscape, buildings, or figures. He was a member of the Antwerp guild of painters in 1515, and died in 1548.

15. "Mount Calvary, Christ on the cross, St John, and the three Marys and Salome," with a view of Jerusalem in the distance. It is not often we meet with the four women at the foot of the cross—the Virgin Mary, Mary the mother of James and Joses, Mary Magdalen, and Salome the mother of John. On oak, arched top, 2 ft 11½ in. high by 1 ft 10½ in. wide.

16. "A mountainous landscape with an arm of the sea, St Christopher carrying the Infant Christ across the water." On oak, 10 in. high by 1 ft 9½ in. wide.

17. "St John on the Island of Patmos, writing the Book of Revelations." An eagle is holding an ink-horn, which a little frog-like demon is endeavouring to steal; above is the vision of the seven-headed dragon and the woman with the child. On oak, 14¼ in. high by 9½ in. wide.

The two following are by Henrik de Bles, or Met de Bles—with the forelock: he is called Civetta by the Italians, because he often put an owl into his pictures, but other painters also have done this. De Bles was the scholar of Patinir, likewise gave great attention to landscape, and was, like his master, cold in his colouring. He was a native of Bouvignes, and died apparently at Liège at an advanced age, about 1550. There is a hardness and want of refinement about his figures.

18. "Mount Calvary, angels receiving in chalices the blood which flows from the wounds of our Lord;" St John, the Virgin, and the Magdalen at the foot of the cross; also Longinus the centurion and another Roman soldier: in the background Jerusalem, with the Jews returning to the city. On oak, upper angles cut away, 3 ft 1 in. high by 2 ft 2½ in. wide.

19. "The Magdalen," richly dressed, holding a pot of ointment in her left hand; before her is lying open an illuminated MS. Half-length figure on oak, 20½ in. high by 13¾ in. wide.

20. "The Holy Family at a Fountain," St Joseph offering the Infant a plate of fruit; landscape background. Somewhat highly coloured, and painted with remarkable delicacy. The fountain still exists at Brussels. On oak, angles cut at top, 2 ft 8¼ in. high by 2 ft ¾ in. wide.

21. "Portrait of a Lady," a head. On oak, 10 in. high by $7\frac{1}{4}$ in. wide. Both ascribed to Jan van Schoorel, so called from the village in which he was born, near Alkmaer, in 1495; he was the scholar of Mabuse and of Albert Durer, was poet and musician as well as painter, and was keeper of the Vatican Collection under Adrian VI. He died at Utrecht, in 1562. Delicate works of this class are ascribed also to Bernard Van Orley and to Peter Pourbus, both excellent painters; the latter is more especially distinguished for the excellence of his portraits, some of which are exquisitely finished.

22. "Portrait of a Lady," in a large white cap, on which a fly has settled; in her left hand she holds a forget-me-not: her maiden name of Hoferin is inscribed on the picture. On deal, 1 ft $8\frac{3}{4}$ in. high by 1 ft $3\frac{1}{2}$ in. wide. Though hard, a very interesting portrait. Ascribed to Sigmund or Sigismond Holbein, the uncle of the celebrated Hans. A native of Augsburg, he was one of the few good German portrait painters of the close of the 15th century. He settled in Bern, where he was still living in 1540, the date of his will in which he bequeaths his property at Bern to his distinguished nephew in London.

To complete the notice of the 45 additions hung within the 12 months, there remain yet two pictures placed at South Kensington.

1. "Portrait of Lewis the Comedian, as the Marquis in the Midnight Hour." On canvas, 7 ft 9 in. high by 4 ft 9 in. wide. Painted by Sir Martin Archer Shee, in 1791, and bequeathed by the actor's youngest son, Thomas Denison Lewis, together with £10,000, the interest of which is at the disposal of the Trustees of the National Gallery. William Thomas Lewis, the celebrated comedian, known as "Gentleman Lewis," died on the 13th of January, 1811, aged 64, and was buried in Christ Church, Liverpool.

2. "A Philosopher experimenting with the Air-pump;" by Wright, of Derby. On canvas, 6 ft high by 8 ft wide. It was painted in 1764, for Dr Bates of Aylesbury, and was engraved in mezzotint by Valentine Green, in 1769. Presented to the Gallery by Edward Tyrrell, Esq.

Joseph Wright, known as Wright of Derby, was a pupil of Hudson, and had a good method of painting. He was a fellow of the Incorporated Society of British Artists established in London in 1765, and in 1782 was elected an Associate of the Royal Academy, but as Garvey was elected to the full honours of the Institution before him in 1784, he withdrew himself from all connexion with the Academy. He died at Derby in 1797. Wright was a great master of effects of candle-light.

NATIONAL PORTRAIT GALLERY.

THE latest accessions to the National Portrait Gallery are marked by points of considerable historical interest. Queen Catherine of Arragon, from the same collection as the small portrait of Henry VIII. already described, is a curiously flat-looking portrait, painted on panel, and represents her about 35 years of age, wearing that frame-work or five-cornered style of head-dress so characteristic of her period. It seems to be peculiarly *English*, and might be so termed in contrast to the *French* hood worn by Anne Boleyn. Both hands are seen; her right holding a bunch of lavender, and the left resting naturally before her. The general outline of the hands is very correct; but the internal forms and modelling of the surface have almost entirely disappeared. The figure is seen to the waist; the ornaments of her dress are carefully marked, but no gold whatever is used in the picture, with the exception of a pilaster on each side. The rest of the background is of a monotonous dark blue colour. The face, seen in three-quarters, turned to the left, agrees exactly with the authentic miniatures of her still in existence. The complexion is fair, and the eyes and hair a very dark brown, not auburn as in the pictures described by Miss Strickland. This picture comes from the collection of Mr Barrett, at Lee Priory, in Kent. A similar portrait, formerly belonging to the Rev. C. E. Wylde, of Lambeth, has been engraved, and published in Miss Strickland's *Lives of the Queens of England*.

Sir Nicholas Bacon, the father of the great Lord Bacon, is a valuable picture; both as a matter-of-fact record of a distinguished man, and as a well-preserved, although low-toned, example of the portrait-painting then practised in England. The various anecdotes related of him tend to show that he was inordinately fat, and that he frequently had great difficulty in recovering his breath. He is seen in this picture grasping a gilded staff with which he used to strike the floor as a sign that business might proceed when he had taken his seat upon the bench. The purse containing the great seal is also introduced, and the large

signet ring on his finger bears the arms of Bacon quartered with those of Quaplod. Round his neck hangs a curious whistle in the shape of a golden dragon studded with jewels. It was bequeathed to him by his friend Sir Thomas Pope, founder of Trinity College, Oxford, and is particularly mentioned in his will. On the background is inscribed "*Mediocria Firma*," with the date 1579. This motto appears also in the engraving of the same personage in Holland's *Heroologia*, one of the earliest collections of modern portraiture published in England. These plates were unfortunately done through the medium of very inaccurate and mannered drawings by some artist who was entirely destitute of any regard for individual character. The portrait of Henry VIII. in that series would alone suffice to show the weakness of the copyist; but a comparison of this strongly-marked countenance with the insipid face in the engraving will show how little dependence can be placed on the truthful portraiture of the rest.

An animated representation of O'Keeffe the Dramatist, a cheerful-looking individual, leads to a very different train of thought. It is painted in a light free style, in a pale greyish tone, by Laurensen, an Irish artist, in the year 1786, and was engraved as a frontispiece to O'Keeffe's "*Recollections of Himself*," published in two vols., London, 1826.

A small drawing, a profile portrait of Admiral the Earl of St Vincent, taken at Lisbon, by Bouch, in the year 1797, has been presented by Mrs L. Kay. It is delicately pencilled, and exhibits the "construction" of the features with great accuracy.

A large full-length portrait of the Right Hon. John Lord Hervey, Keeper of the Privy Seal, in 1740, has been presented to the Gallery by his descendant the Marquis of Bristol. The picture is painted by Vanloo, and has been partially engraved, in mezzotint, by J. Faber. Lord Hervey is here represented sitting in a chair, holding the purse containing the seal with both hands. His delicate constitution and quick intellect have been equally preserved by the artist. The part which Lord Hervey took, whether in politics or in the private affairs of the court, during the life-time of Queen Caroline, and the character which Pope has so malignantly drawn of him, render this portrait peculiarly interesting. But it has very slight claims to notice as a work of art. It is grey and undecided in colour; the forms also are confused, and the drawing of the legs obtrusively clumsy. We may, nevertheless, rely upon the transcript, and feel perfectly convinced that the manner, physique, and general appearance of the man are faithfully brought before us.

GEORGE SCHARF.

FINE ARTS RECORD.

UNITED KINGDOM.

PAINTING.—*Public Institutions.*—Mr P. R. Morris, a painter who has already shown capabilities worth cultivating, was elected by the Royal Academy, on the 28th of July, Travelling Student in the class of Painting. The students so elected are not henceforward bound of necessity to travel, but may stay at home, receiving an allowance.—The sum of £1906 was given last year, by the Scottish Association for the Promotion of the Fine Arts, for 47 oil-paintings and 9 water-colours exhibited in the Royal Scottish Academy. The total sum raised by the Association for the year reached £4918 4s., which exceeds the average.—The amount realized by the Water-colour Painters' Lancashire Relief Scheme, beyond expenses, was £1904 16s. 9d.

Exhibitions out of London.—Edinburgh, Manchester, Liverpool, and Newcastle on Tyne, were the provincial cities most noticeable last year for their pictorial exhibitions. Edinburgh opened an interesting exhibition of the works of Scottish painters, under the auspices of the Royal Scottish Academy, during the Congress of the Social Science Association: this collection closed towards the middle of November, and has been characterized by the Academy as "the most remarkable display of Scottish artistic talent which has ever been congregated together in an exhibition-gallery." The Manchester Royal Institution opened, besides its ordinary exhibition of about 700 works, a collection lent by local proprietors, numbering some 100 more. In Liverpool, the several years' contest between the firmness and better knowledge of the local Academy, and the common-place tastes of the Liverpool purchasers and public, has reached a new stage. The Academy found it expedient to discontinue its exhibitions for the present: the Liverpool Society of Fine Arts re-christened itself "Institution," and, with some change of

system, came forward with an exhibition in the Academy's premises. The number of works admitted was 1241, of which about a fifth were foreign: 200, deemed acceptable, were excluded for want of space. Something like 300 works were sent, it is said, from France alone; sculptural productions were more numerous than usual. Among the contributions to the London Royal Academy which re-appeared in Liverpool, were Mr Armitage's *Burial of a Christian Martyr*, Mr Holman Hunt's portrait of Dr Lushington, something by Mr Leighton, and "the Bookstall" by Mr Lee, a promising young Liverpool painter, who sent also an elaborate landscape, "In a Wood." Other local contributors were Mr William Davis, Mr Newton, and Mr Bond. The sales amounted to nearly £4000. The Art Union in connexion with the Institution now allows its subscribers to choose works also from the exhibitions in London, Manchester, Birmingham, Bristol, Brighton, Bath, Dublin, and Edinburgh. At Newcastle an exhibition of uncommon merit was held during the visit of the British Association for the Advancement of Science; including various Turners, Millais's "Spring," Madox Brown's *King Lear*, &c. The ordinary exhibitions of the Birmingham Society of Arts, and the Brighton Art Society, have also been held; the latter consisting of 224 oil-pictures, 175 water-colours, and 5 works of sculpture, and 30 of the contributors being local artists. At Birmingham, the pictures were partly lent by the owners, and the exhibition was successful. It comprised Mr Ward's *Ante-Chamber at Whitehall*, Mr Leighton's *Elijah and Ahab*, Mr Holman Hunt's *Lantern-maker of Cairo*, Mr Anthony's *Langharne Castle*, &c. Tunbridge Wells likewise had an exhibition of more than 200 pictures and sculptures, old and modern, towards the end of July. Rembrandt, Reynolds, Gainsborough, Mulready, Holman Hunt, Millais, Landseer, Leighton, Frère, Linnell, &c., were represented in this small town's collection.

Paintings executed, &c.—A large fresco by Herr Monitor, of Munich, representing the Devotion of the Bleeding Heart of Jesus, has been painted in the Jesuit Church in Farm Street, Berkeley Square.—Mr Westlake has painted a mural triptych in the interesting Chapel of St Gabriel, in the ancient Palace of Bishops-court, near Exeter. The central subject is the Crucifixion; the others represent Bible narratives of the Archangel Gabriel.—An arduous scheme of mural painting has been commenced, in the school-room of the village of Ford in Northumberland, by Louisa Lady Waterford, well-known as being, of all our amateur painters, the one most capable of lofty design, composition, and colour—indeed, rivalled in these respects by few of our professional artists, completer as many of them may be in technical attainment.

Lady Waterford is painting a set of several arched compartments with life-sized subjects from the Bible, in tempera, concerning youths or children of both sexes, or adults thus treated; for instance, the first subject is the Sacrifices of Cain and Abel, represented as youths some 16 years of age. Isaac journeying with his father to Mount Moriah, and Esau selling his Birthright, follow; each of the compositions being associated with leafage and other decoration in the spandrils. The merit of the paintings is considerable already; and may be expected to increase materially as practice in this large scale of treatment enables the artist to give fuller expression to the remarkably high powers which she possesses.

Picture Sales.—By Messrs Christie & Co., 18th July; *The water-colour collection of Mr W. K. Bayley, and some other works.* Turner: Abbey Pool, with Cows in front, sunset, from Lord Aberdeen's collection, £341 5s. (Haden). Prout: Entrance to a Cathedral, £60 18s. Lance: The Peacock at Home, £162 15s. (Bennet). Total, £2652 5s. —By the same, 6th, 7th, and 9th November; *The pictures and other effects of the late Mr George Blamire, of Carlisle and the Adelphi.* Zoffany: Portraits of Foote and Weston in "Dr Last," a capital small work. Phillips: Portrait of Blake, the painter and engraver, engraved in the illustrated edition of Blair's "Grave," £16. Wilkie: Portrait of John Norman, a mechanic of Culter, in Fifeshire, small; a drawing of Benjamin West. Daniell: A Mosque in the Mysore, built by Tippoo Sultan. Stothard: A large illustration to the Faerie Queen, a Knight on a white horse, with damsels strewing flowers; Horace crowned by the Muses, with Nymphs and Satyrs, the foreground group resembling that in the National picture of the Greek Vintage; an illustration to Milton, floating figures. Eastlake: An Italian Brigand; A Woman of the Campagna; a pair painted at Rome. T. S. Good: Two old Men who fought at the Battle of Minden. Etty: A nude study of a male Hindoo Model. Sir R. Ker Porter: Portrait of Bolivar. Haydon: The Tenterden Election, one of the remarkable group of this artist's pictures representing contemporary life, his own portrait being introduced. Blake: The Virgin and Child, a mystic Byzantine-looking little picture, £1 10 (Daniell); two water-colours, the Ancient of Days, painted in his last illness, and frequently referred to by his biographers, and Ruth and Naomi, with some colour-printing; a miniature on copper of the design for Hayley's ballad of the Horse; a grandly coloured copy of the Jerusalem, bound up with a MS. Memoir by Mr Frederick Tatham of Blake and his wife, and portraits of the former by Mr Richmond, and the latter, by Mr Tatham, £52 10s. (Maitland). G. Bassano: The Return of the

Prodigal, from the collection of the Earl of Oxford, an excellent example, of moderate size. *Vandyck*: The Crucifixion, small, mentioned in Smith's catalogue. *Mabuse*: Christ mocked, small, *Rubens*: Michael subduing Satan, a sketch not of good quality, from Dr Nevin-son's collection; Constantine restoring Liberty to the Roman Senate, a splendid sketch, chiefly in greys and browns, from the Orleans Gallery; a fine sketch for the great Crucifixion in the Antwerp Gallery, from the collection of Herr Schamps. *Murillo*: Portrait of Don Miguel Manara, from the Standish Gallery, re-touched; The Crucifixion, painted on a cross, a delicate little work from the collection of Sir J. Brackenbury. *Taddeo Gaddi*: Two Angels playing musical instruments, from Mr Ottley's collection, fine. *David Teniers*: A Boy in a brown dress, hat, and feather, blowing bubbles, with a youth at his side, holding a hat, from the Duke de Morny's collection. *Rembrandt*: The Ecce Homo, a monochrome study for the famous etching, from Mr J. Harman's collection; An old man seated in a chair, holding a staff, fine. *Jacopo da Casentino*: Four Saints, on gold ground, in compartments, a good example of the Gaddi School. *Van der Werff*: The Virgin in the Clouds, with Cherubs, from the Saltmarshe collection, notable for the finish of smoothness. *Jan Steen*: The Satyr and the Peasant, from Mr Emmerson's collection. *Girolamo da Cotignola*: Sts Gregory and Peter, seated in conversation, with Angels, and the Virgin and Child above, dated 1528, a large altar-piece from the Solly collection, originally in the chapel of the Gregorj family at Lugo. *Francesco Francia*: The Crucifixion, with the Virgin and St John, and Job at the foot of the cross, pointing to a scroll, inscribed "Majora Sustinuit Ipse," from the Solly collection, originally over the high altar of San Giobbe, Bologna, and described by Vasari; a specimen of considerable importance, yet not first-rate.—By the same, 14th November: *The modern pictures and water-colours of Mr A. Grant*, an average collection, representing the taste of the day. *Egg*: The Volunteer, sketchy but artistic; The Toilet, a Lady rouging, £60 18s. (Haynes); The Leisure Hour, a cavalier and lady reading *al fresco*, a marked specimen for colour and tone. *Roberts*: Holyrood, from the Hill, £288 15s. (Hooper). *Gainsborough*: A Woody Landscape, sunset, from Lord Northwick's collection, moderately good. *Koekkoek*: Blowing a Gale, a very fair specimen. *John Faed*: Reading the News, a clever small picture. *Borthwick*: The Man at the Wheel, Rough Weather, original in character. *Dobson*: "Oh! how pretty!" two peasant girls, a creditable example, £241 10s. (Gilbert). *Hook*: A Signal on the Horizon, 1857, fine, £446 5s. (Moore); The Cooling Stream, 1860, very delightful, £252 (ditto). *Creswick*: The Water-signal, somewhat out of the

painter's usual line, £115 10s. (Gibbons). *Frith*: Bed-time, engraved, £588 (Webster). *Goodall and Collins*: Roman Beggars. *Storey*: After Mass at Toledo, 1863, more satisfactory than usual. Total of the sale, about £8450.—By Messrs Puttick and Simpson, 7th August: *The pictures, bronzes, &c., of the late Admiral Sir Charles Sullivan. Ascribed to Raphael*: A Holy Family, formerly at Versailles, and presented by Louis XV. to Madame de Pompadour. *Giulio Romano*: The Birth of Bacchus, from the Orleans collection.—By Messrs Sotheby and Wilkinson, 21st November: *Various Shakesperiana*, including "a capital oil-painting of the Market-place at Stratford-upon-Avon at the time of Garrick's Jubilee in 1763."

Old Paintings discovered, &c.—During the restoration of the Church of the Blessed Virgin Mary, Guildford, several remains of distemper paintings were found under white-wash: a complete set of tracings of them has been given to the Society of Antiquaries.—In the restoration of Bolnhurst Church, Bedfordshire, some few months ago, a gigantic fresco of St Christopher, tolerably preserved, was discovered above the door, along with several other frescoes, which were considered too much defaced to be left uncovered.—Mr J. Rubens Powell, in a letter dated 15th October, says: "At p. 336, vol. iv., of the ["Galleries and Cabinets of Art in Great Britain"], Dr Waagen, in his review of the various pictures in the Somerley Gallery, describes a picture, which he attributes to Claude Lorraine, as an admirable work of the middle and best time of the master; very powerful in the middle foreground, the trees of warm tone, and the distance of rare delicacy. At p. 368, another picture, the subject of which is St Ursula, is mentioned, and also attributed to Claude. Of this production, Dr Waagen observes that, 'amongst the pictures of this class by the master, it takes a prominent position for richness of composition, power and transparency of foreground, tenderly graduated airy distance, and mild and warm tone of sky.' The pictures in question happen to be 'genuine' copies, executed by me, and for Lord Normanton. At p. 369, four pictures are set down as the productions of Greuze; 'specimens,' as Dr Waagen says, 'of Greuze's favourite subject, young girls, all genuine and attractive.' One of these I painted. Then we find, at p. 368, a picture representing the Virgin and Child, St John, and St Joseph, which, according to Dr Waagen, is by Sir Joshua Reynolds. Further on, another celebrated picture of 'The Fortune-teller' is described, and pronounced to possess 'great power of colouring.' Another production by Sir Joshua Reynolds is mentioned at p. 371, vol. iv., 'The Infant Samuel,' which Dr Waagen is pleased to designate as 'the finest example he knows of this picture.' Of these Sir Joshuas, like the Claudes and the Greuze,

I claim to be the painter. The originals from which my copies were painted are to be seen as follows: The two Claudes, in the National Gallery; the Greuze was painted from an original work then in the possession of H. Broadwood, Esq., now residing at Bowling-green House, Tunbridge Wells. The Virgin and Child, St John, and St Joseph (No. 78), and also the Infant Samuel (No. 162), are in the British School National Gallery pictures, South Kensington Museum. I cannot remember to whom the original of the Fortune-teller belonged: I painted the copy in the British Institution, Pall-Mall."

Painted Glass.—Two stained-glass memorial windows were placed in Chester Cathedral, in July. The first is to the wife of the Rev. Dr Anson, Dean of Chester, and is executed by Messrs Clayton and Bell. It represents the Annunciation, Salutation, and other subjects from the New Testament. The second window is to some members of the Massey family. It was produced by Messrs Heaton, Butler, and Bayne, and is appropriately devoted to the subject of the raising of the dead, as in the instance of Lazarus; the various incidents closing with the General Resurrection. Another memorial window by Messrs Clayton and Bell, that in Lincoln Cathedral to the Chapter-Clerk, Mr Swan, represents Abraham, Isaac, and Jacob, with events of their lives. Messrs Heaton and Co. re-appear with two memorial windows in St Michael's, Coventry, placed in the north aisle about the end of September. The first contains subjects from the Creation to the Curse of Ham; the second, from the Confusion of Tongues to Jacob's Dream. It is proposed to continue the series in two more windows of the same aisle.—A window has been placed in Glasgow Cathedral to the memory of Lieut. R. B. Anderson, who died in China: it is the work of Mr H. Hughes. Three new windows by Herr Ainmiller have also been erected, representing Job in affliction, and restored to happiness; Education, in two illustrative subjects; and Prayer and Praise. The same artist has executed a figure of the Prophet Daniel for a window in the south aisle.—In Mr Bodley's Church of St Martin on the Hill, Scarborough, the scheme of the painted glass, supplied by Messrs Morris, Marshall, Faulkner, and Co., begins with Adam and Eve. Old Testament worthies follow; one window being in memory of the Prince Consort, with figures of David, Hezekiah, and Josiah. Another represents Michael, Joshua, and Gideon: Noah, Abraham, Jacob, and others, will perhaps be added. Hence we pass to the New Testament: the Baptist preaching, and the Parable of the Heir and the Vineyardmen, in several compositions full of figures, shown at the International Exhibition: the Crucifixion being the central subject. It is contemplated to place figures of Christian Saints in the south aisle as opportunity offers, the Last

Judgment in the great rose-window of the west end, and Angels in the clerestory. The same firm has completed a seven-light Perpendicular window for the parish church of Bradford, Yorkshire. In the centre light above the transom is a Majesty; below it, a large figure of St Peter, to whom the church is dedicated. The other six lights are arranged in four rows, making a total of twenty-four single figures: 1st row, Moses and other Prophets of the Old Dispensation; 2nd, an abstract of the lineage of Jesus; 3rd, the Baptist and chief Apostles; 4th, the female Saints most immediately connected with the Saviour. In the tracery appear the Four Archangels, Angels, Cherubim, and Seraphim. Real artistic design and colour go hand in hand in the works of this firm.—The new east window of Worcester Cathedral has been executed by Mr Hardman, from designs by Mr J. H. Powell. The lower lancets illustrate the humiliation and suffering of the Saviour, from the Nativity to the Crucifixion, which is the central and principal subject. The upper five lancets illustrate His divinity, power, and glory, commencing with the Annunciation, and culminating in the central Ascension.—Painted glass was lately placed in one of the lancet-lights in the north transept of Westminster Abbey, in memory of the late Vincent Novello. The subject is St Cecilia and her choristers: Messrs Lavers and Barraud were the artists.

Obituary.—Three British painters of some standing in their several lines have died recently: Messrs W. H. Knight, F. L. Bridell, and William Duffield. Mr Knight, a painter of domestic subjects, died on the 31st of July. Mr Bridell, a landscape-painter of amiable character, born at Southampton in November, 1831, had studied a good deal abroad: "the Colosseum by Moonlight," exhibited in the Royal Academy, attracted considerable attention, and high expectations had been formed of his future. He died of consumption. Mr Duffield, a still-life painter, born in Bath, died on the 3rd of September, in the 46th year of his age. His character as an honourable man stood high. Besides being a pupil of Lance, and one of his most successful competitors, Mr Duffield had studied both in the Royal Academy, and under the Belgian painter Wappers.

SCULPTURE.—*Statues erected, &c.*—A mural monument by Mr Theed was lately placed in one of the south transept tower-piers of Winchester Cathedral, to the memory of Dr Williams. Figures of Faith, Hope, and Charity, appear in front.—Mr Macdowell's statue of Lord Plunket, represented as if addressing an audience, has been erected in the Hall of the Four Courts, Dublin.—Mr Boulton, of Worcester, has lately executed five groups of sculpture, for niches in the façade of the School of Art at Coventry, illustrating Painting, Sculpture, Archi-

itecture, Engineering, and Pottery; busts of Raphael, Michael Angelo, Giotto, Watt, and Palissy, appear above the respective groups; and other sculptural details will be added. The same gentleman has completed a series of life-sized statues for the Town-hall of Northampton, —Richard I., Henry III. & VII., Edward I. & IV., Queen Victoria, and Sts Michael and George. His commission for this building includes also four life-sized groups illustrating the history of the town. —The memorial statue of the late Earl Fortescue, by Mr E. B. Stephens, has been erected in the Castle Yard, Exeter. It is of Sicilian marble, 8 ft high, upon a base of the same height. His lordship is represented in his robe as a peer, in the attitude of speaking: the likeness is considered good.—Mr Earle's seated statue of the Queen, in the Park at Hull, was uncovered on the 29th of October.—Baron Marochetti's statue at Aberdeen of the Prince Consort shows the Prince seated, and wearing the uniform of a Field-Marshal, and the robe of the Order of the Thistle. He holds the Field-Marshal's hat, and a roll of papers to indicate the address which he delivered at Aberdeen, as President of the British Association for the Advancement of Science. The height of the statue is 6 ft 6 in.; of the plinth, 10 ft.—A sepulchral monument, architecturally bald, but distinguished by sculpture from Mr Foley's hand, has been placed in Kensal Green Cemetery to the late able animal-painter, James Ward. Mr Foley's figure represents the Muse of Painting, with a mournful expression.—In the recent restoration of the Gothic tower over the principal entrance of Brazenose College, three new figures, by Mr Earpe, have been inserted under canopies, representing the Virgin and Child, St Chad, and St Hugh.

Old Sculptures discovered, restored, &c.—In the lately restored Church of St Andrew, Minting, Lincolnshire, two portions of the shaft of a churchyard-cross, very elaborately carved, have been placed one on each side of the chancel-arch. One represents Christ on the Cross, with the Virgin and St John, and some foliage of the conventional Norman type: the other is of similar character, but without figures.—Along with very extensive foundations of Roman buildings recently discovered during excavations upon lands at Wycomb, near Andoversford, Gloucestershire, was found a singular Roman stone bas-relief of three figures. It is 10 in. by 7 in. in dimensions, and appears to represent a personage of importance between two attendants. There is also a fine bronze statuette of a male figure, 3 in. high; with large quantities of plain and figured Samian and other pottery, several very good fibulæ, &c. Many further discoveries may be expected, if funds suffice for prosecuting the work adequately.—A document lately discovered, dated in 1587, and signed Francis Walsingham and W.

Burleigh, shows that Nicholas Hilliard, the celebrated miniature-painter, was also the engraver of the Great Seal of that period.—During the late restoration of Wichenford Church, the fine old monuments of the Washbourne family have been restored by Mr Wells, of Worcester.

MISCELLANEOUS.—*Public Institutions, &c.*—The last report of the Department of Science and Art shows a total of 90 schools. The central schools received in 1862, 15,908 pupils; the public schools, 71,423. New Art Training-schools came into use on the 5th of October last; comprising separate male and female rooms for drawing, painting, modelling, &c., with a common lecture-room. The number of works sent in for the national competition, or locally rewarded, increased in 1863 to 651, from 579 in 1862.—The Archæological Institute closed on the 4th August a series of meetings at Rochester, under the presidency of the Marquis Camden. The temporary museum, arranged by Mr Albert Way and Mr C. Tucker, included part of the famous collection of Anglo-Saxon antiquities from Kent, formed by Mr Faussett, and now belonging to Mr Mayer, of Liverpool; Mr Gibbs's collection of a similar kind; many examples from Mr Edmund Waterton's splendid collection of rings of all periods; a large selection from the Rev. Fuller Russell's gallery of early Italian masters; an extensive show of armour from the Tower of London; a large collection of ancient seals and matrices belonging to Messrs Humphrey Wickham, W. J. Lightfoot, and Edmund Waterton, and the Rev. C. R. Manning; the Turners of Dover Harbour in 1792 and 1793, and of Rochester Castle; a carved triptych supposed to be Scandinavian, a wooden reredos of Norman design, believed to be Breton work of the 15th century, and photographs from the San Clemente frescoes, exhibited by Mr Beresford Hope; a deep plate of rare Tuscan porcelain (only 30 examples being known) made in 1580, sent by Mr Gladstone; ivory-carvings, jewelry, miniatures, &c. Warwick has been fixed upon as the place for the Institute's meeting this year, under the presidency of Lord Leigh.—The twentieth annual congress of the British Archæological Association was held from the 12th to the 19th of October, beginning at Leeds and ending in York; President, Lord Houghton.—The "United Arts Club" (the association for which the name of "the Greco" was originally proposed) opened on the 1st of August, in Hanover Square; having at that date enrolled nearly 200 members out of the proposed 300.—The appendix to the Report on the Royal Academy gives the following details of sales, &c., of the works of Art sent to the Academy exhibitions: In 1858, 129 works sold, £5056 1s.; 1859, 98, £4600 8s.; 1860, 152, £7435 2s.; 1861, 126, £7338

12s.; 1862, 114; £5806 2s. In 1863, the number of works sent, excluding sculpture, was 2122; of those actually exhibited, 1011. The receipts from admissions ranged, between 1853 and 1862, from £6891 to £10,900; the lowest amount being in 1857, and the highest in 1860. —A meeting of the Committee for the National Albert Monument was held on the 29th of October; when the amount raised was stated to be £54,355 7s. 2d., from which, including interest, £54,479 8s. 10d. remained for appropriation. Out of this sum £673 4s. has been already paid away. The balance—amounting, it would appear, to £53,806 4s. 10d.—has now been handed over to the four gentlemen appointed by the Queen to receive it.—At a soirée of the Fine Arts Club, at the residence of H. E. the Marquis D’Azeglio, on July the 23rd, there were exhibited, in addition to the valuable and interesting collections of the Italian Minister, an illuminated MS. “Hours of the Blessed Virgin,” of the 16th century, bound in crimson velvet and gold, with the arms of England, surmounted by the cap of Cardinal York, by permission of H. M. the Queen; 30 specimens of curious and rare bookbindings, by Felix Slade, Esq.; 12 Italian and Spanish rapiers, with chased steel hilts, &c., by W. Meyrick, Esq.; part of a work in *tarsia* (a species of mosaic in marble), executed by the Baron H. de Triqueti, by Mrs Fane de Salis; 12 Persian-ware vases and dishes, with plateau of Limoges enamel, &c., by L. Heath, Esq.; a collection of damascened weapons, gold inlaid shield, &c., by J. Henderson, Esq.; Dresden porcelain groups, and candlesticks, &c., by A. Barker, Esq.; with many fine examples of carved ivory, bronzes, glass, Majolica, and enamels, &c. &c.

Decorative Designs, New Processes, &c.—At a conversazione of the Royal Institute of British Architects, a few months ago, Baron Henri de Triqueti exhibited a specimen of what is termed “a new description of mural decoration invented by him.” It does not appear, however, to be strictly new, as an example of the process (it is obviously the same) is to be seen at the South Kensington Museum, with the Baron’s signature, and the date 1847. The work exhibited was a choral group of angels on three slabs of marble, executed for the Church of St Teffarn, near Salisbury. The design is traced on polished marble, and the outline then incised to the depth of about a quarter of an inch, and filled in with a peculiar kind of stucco which dries to a stony hardness, capable of receiving a polish. White or shaded marble is used to produce the chiaroscuro effect. The process is described as very durable. It has considerable analogy to the method whose masterpieces are to be seen in the pavement of Siena Cathedral, and was practised, according to Vasari, by Beccafumi. The specimen at South Kensington is certainly attractive and telling.—In Pershore Abbey, Worcestershire, have been

found some further remains of encaustic tiles, probably of the 14th or 15th century, and once forming the floor of the north wing: it is proposed to re-place them inside the church. The designs, some of which are new to the neighbourhood, and in fine preservation, comprise figures of bowmen, lions, deer, &c.—In the *Art Journal* for November are to be seen two specimens of a substitute for wood-cutting, the invention of Mr Schulze, a German architect settled in New York, but now or lately in London. The defect of the specimens, very fair as they are on the whole, is a certain inky scratchiness, and want of depth. The invention is termed “a process of producing blocks for type-founding.” The drawing may be made on glass, or any hard, smooth surface, or on waterproof paper placed on a solid plate, with the pen, and with ink of a peculiar composition. It must then be coated with bees’ wax, asphaltum, resin, and linseed-oil. The waxiness must next be washed off above the lines of the drawing, but not between them; to which follows the electrotyping process. Exact facsimile, the needlessness of reversing the design, cheapness, and rapidity, are the advantages set forth in favour of the new method; which has been patented in England and France, and in either Germany or the United States, by Mr Schulze and Mr F. W. Billing. These gentlemen have other patents for making the pen-drawing (as above) a photographic negative, without the use of a camera; for dies and stamping-purposes; and for etching on metal.

Sales.—By Messrs Sotheby and Wilkinson, 22nd and 23rd July: The so-called “*Tunno Granger*,” being the engravings collected by the late Mr Tunno in illustration of Granger’s History of England. “Mulled Sack, a fantastic Chimney-sweeper,” of which only three or four impressions are known, £34. *Faithorne*: Oliver Cromwell between the pillars, £28 7s.; Barbara, Countess of Castlemaine, £17 17s.; Robertus Boyle, £19. Total of the sale, £704 7s. 6d.—By the same, November: *The stock-in-trade of engravings of the late Mr George Shirley*. *Raphael Morghen*: a fine proof of Da Vinci’s Last Supper. *Strange, Woollett, and Sharp*: an extensive assortment.—By Messrs Foster, 16th July: some fine *Limoges Enamels by the famous Jean Court Vigier, or Courtois*, a master of the middle of the 16th century. A splendid large circular salver, or dish, with Apollo and the Muses, Dante, Petrarch, and other poets, Raphaelesque border, and central medallion-head, £400 (Durlacher). Twelve plates, with the signs of the zodiac and subjects of the months, £324 (Spiker and Ayerst). Four dishes, with subjects from the life of Helen, £140 (Spiker).—By Messrs Southgate and Barrett, 18th and 19th November: *The modern engravings of the late Mr William Clay*, including a capital set of

Turners, the complete *Liber Studiorum* in the finest condition, &c.—By Messrs Christie & Co., July, a sale in which one of the original fifty re-productions by *Wedgwood* of the Portland Vase fetched only £28 7s., whereas a not superior duplicate had fetched nearly 300 guineas a few years ago.—By Messrs Feergus Brothers, Bristol, 10th November and following days: *The art-collections of Mr Hugh Owen*. About 140 pictures and sketches by *Etty*, *Müller*, *Martin*, *Prout*, *Roberts*, *William Hunt*, *Stanfield*, &c.; *Wedgwood* and other English ware; *Sèvres*, *Majolica*, *Palissy*, *Etruscan*, and *Roman Samian* ware; bronzes; enamels of various countries and periods; British and Roman antiquities; &c.—A proof (so advertised, but reported to be rather a print) of *Raphael Morghen's* *Aurora* was sold towards the middle of October for the large sum of £115.—The sale of the fine *Ivanoff* collection of coins and medals produced upwards of £3000.

Photography.—The problem of photoelectric engraving has been tried by Mr Duncan C. Dallas, who guarantees to produce in two or three weeks an engraved plate from a photograph with almost microscopic detail. His process was brought before the British Association at Newcastle.—The process of Mr John Pouncy for printing photographs direct from negatives with printer's ink on paper, by the agency of the sun (referred to in our last Record), is announced not to be a photo-lithographic method, although the inventor can also transfer the photographs to stone, and print them therefrom.—At the meeting of the Photographic Society, on the 3rd of November, Mr F. P. Smith, the Curator of the Museum of Patents, exhibited two pictures on paper, and two on silvered plates, brought from the house of Matthew Boulton, at Soho, near Birmingham, the founder with whom the famous Watt entered into partnership. The silvered plates, which represent Boulton's house, seem to be undoubtedly daguerreotypes taken somewhere between 1783 and 1791. The pictures on paper are also firmly believed to have been produced by some photographic process, not yet fully unravelled. The discovery of these and several similar productions opens up anew the history of photography: they appear to have been published in considerable quantity at the time referred to, and to have excited the alarm of engravers, leading to their suppression and discontinuance. The paper subjects are copies from designs by West, Angelica Kauffmann, &c., and bear some resemblance to mezzotint engravings: one Francis Eginton is supposed to have had a principal hand in the matter. The strangeness of the thing is increased by the fact, apparently well established, that, about 1790, a similar process was practised independently by a son of *Wedgwood* in a different locality.—Mr Henry Swan read at the British Association a paper "on a new kind

of miniature possessing apparent solidity by means of a combination of prisms." The invention is a fresh application of the principle of binocular vision. A pair of transparent pictures, taken at an angle suitable for the effect intended, and printed off on mica-plates, are produced by the ordinary photographic means. They are placed in a block of glass, or quadrangular prism, composed of two rectangular prisms ground to an angle of about 39° or 40° , and juxtaposed so as to be divided only by a thin film of air lengthwise; one of the pictures being at the back of the quadrangle, and the other at the side. The two images, as looked at, appear superposed one on the other, forming one solid image, apparently imbedded in the glass; all the rays which fall on one side of a line perpendicular to the surface of the prism next the eye suffering total reflexion at the inner oblique surface of that prism, and nearly all the rays which fall on the other side being transmitted, unaltered in direction, through the body of the combination. Thus one eye only perceives the picture at the back of the prism; and the other eye, only the picture which is at the side, but which also seems to lie at the back. The result is a surprisingly perfect appearance of solidity. "The Casket-of-Crystal Cube Miniature" is the rather uncouth name given to this invention, specimens of which can be seen at the premises of the "Casket-Portrait Company," Charing Cross.—Mr Fox Talbot has succeeded in producing a photoglyph on steel—i. e. a picture on steel delineated solely by photographic action upon certain chemicals. It represents a ravine and rivulet fringed with banana-trees, from Java; and at least 5000 copies from it can (as announced) be taken before the plate deteriorates.—A series of 52 fine photographs from the Raphaellesque pictures in the Loggie of the Vatican has been issued by Messrs Trübner & Co.

Obituary.—Mr James S. Stewart, R.S.A., an accomplished line-engraver, died some little while ago in the Cape Colony. He was elected as a painter into the Scottish Academy, at its foundation; but was better known by his engravings, including Allan's "Tatar Robbers dividing the Spoil," "Circassian Captives," and "Death of Archbishop Sharp," and Wilkie's "Penny Wedding." Mr Stewart, a man of very honourable character, was born in October or November, 1791, and was a pupil of Scott the engraver, father of the eminent painters David and William Bell Scott: he quitted the United Kingdom in 1833.—Mr John Sheepshanks, the munificent donor to the nation of the Sheepshanks Gallery of British pictures, died on the 5th of October, in London: he was born in 1787. The Gallery is valued at nearly £60,000.—Mr John Clark, an artist at one time much admired for his book-illustrations, and named "Waterloo

Clark" from the Waterloo drawings which he made immediately after the battle, died in October, in Edinburgh, at the great age of 91.

FOREIGN.

PAINTING.—*France.*—The greatest of contemporary European painters, such we estimate Eugène Delacroix to have been, died of a consumptive disorder on the 13th of August, after long and severe suffering. He was born at Charenton, near Paris, on the 26th of April, 1799; his father being Charles Delacroix Constant, Minister of Foreign Affairs under the Directory. Having studied under Guérin, he first attracted notice by his picture, bought for the Luxembourg Gallery, of Dante and Virgil in the barque of Phlegyas, which was exhibited in 1822. Afterwards came the Massacre of Scio; the Murder of the Bishop of Liège; the Execution of Marino Faliero; Justinian composing his Laws; the Education of Achilles; the painting of the ceiling of the Gallery of Apollo, in the Louvre; Medea; the Capture of Constantinople by the Crusaders; the Death of Charles le Téméraire at the Battle of Nancy; the Doge Foscari hearing his son's sentence read; Tasso in the Mad-house; Algerian Women in their Apartment; a Jewish Wedding in Morocco; Faust and Valentine; Liberty guiding the People on the Barricades; the Death of Sardanapalus; and many other births of genius. These were now superb masterpieces, all fire and impulse, admirably tempered nevertheless by a tone of mind as penetrating as it was passionate; now ambitious uncertainties; now clear failures, even irritating to look at. On the whole, Blake's words—"not negations of passion, but realities of intellect"—are very applicable to Delacroix's works: the passion and the intellect, the whole form of expression and realization, being *par excellence* those of a painter. "It was remarked, and he himself never ceased to regret it, that he had worked too much with the brush, and too little with the crayon; and that consequently his work fell short of that precision and firmness of drawing which have always been so highly prized in the French School." Delacroix was a name of terror to the professional conventionalists and respectabilities of his earlier manhood, among whom his pictures produced the effect of so many bombs. Personally, however, he kept out of the tumult, and almost out of society; suppressed the powers, which he was known to possess, of shining and commanding an audience; and laboured devotedly at his art. He died unmarried, and has been buried in the Cemetery of Père Lachaise. M. Hesse, a historical, religious,

and mural painter of a very different stamp from Delacroix, was elected on the 31st of October his successor in the Académie des Beaux Arts, in preference to one of the few men who could have followed the deceased master without a cruel sense of bathos, Gérôme: shortly before, on the 26th of September, M. Cabanel had been chosen to succeed Horace Vernet.—In the School of the Beaux Arts, the subject prescribed for competition this year, was Joseph and his Brethren: the pictures, ten in number, are spoken of as creditable.—Jean Murat, a well-reputed painter, died of paralysis, in Paris, aged fifty-five, towards the end of September. Among his leading works are Hagar and Ishmael in the Desert, the Lamentation of Jeremiah, and Numa and Egeria, bought by the Conseil d'Etat: he has left many drawings and sketches. Another death in French painting is that of Louis Remi Eugène Desjobert, a landscape-painter of note, which occurred early in November. He was known by a picture in the Luxembourg Gallery, named "the Landscape-painters."—Two conspicuous pictures lately added to the collection at Versailles are the Taking of Rome in 1849, by Horace Vernet, and the French landing in the Crimea, by Pils. The former, which was Vernet's last great painting, represents the hand-to-hand fight in the bastion between the French and Italians at early dawn, and is spoken of as among his best conceptions, not his most forcible pieces of execution.—M. Jobbé-Duval completed some short while ago his series of paintings for the decoration of the chapel in the Ecole Normale.—At a recent meeting of the French Academy, M. Chevreul discoursed upon ancient coloured glass; defining, 1, the different sorts of glass employed; 2, the nature of the solid stratum which the atmosphere deposits upon its outside; 3, the means of removing this stratum without injury to the colour of the glass, even when painted; 4, the causes of the fine effect of ancient glass. M. Chevreul states that he ascertained some twenty years ago the method of removing the opaque atmospheric deposit; and the process has since been tried upon the windows of St Gervais. The glass used in old windows is of three sorts: either coloured by the extension on both surfaces of a thin stratum of coloured glass; or coloured throughout purple, green, &c., in the manufacture; or simply painted on the surface with vitrifiable colours. M. Chevreul's cleaning-process consists in macerating the glass for from six to twelve days in a bath of sub-carbonate of soda at 9°, plunging it into hydrochloric acid at 4°, and washing plentifully with water before and after each of these bathings. He explains the superiority of the ancient over the modern windows as dependent upon the extreme care formerly taken to conform to the principle of distinct vision, by employing very bright colours, very small bits of glass sufficiently thick, very strong leaden frames, ample borders

of black pigment, &c.—Towards the beginning of October, a sale by auction was advertised in the Rue Drouot, Paris, to include two pictures ascribed to Murillo, and supposed then to be worth some £60 together. Nobody bade for them at the sale; but, next day, a person appeared, and made a private offer, which rose gradually to £800. The auctioneer, without selling the pictures, sent them to be cleaned, and the signature of Murillo was discovered, raising their estimated value to £8000.—The transverse wing of the Imperial Library in Paris, the ceiling of which was decorated by eminent masters of the seventeenth century, was demolished in October.

Italy.—Prince Alexander Torlonia has brought from Volsci to Rome a number of Etruscan paintings which the eminent Padre Garrucci considers to be the most important yet discovered. They are executed in chiaroscuro, with great distinctness, and are very various in subject. There are altogether thirty life-sized figures, partly from Greek and partly from Volscian history and mythology. In one picture, Amphiaras (so it is stated) is represented as ruler of the Shades, contemplating the labours of Sisyphus. Other subjects are from the Iliad and Thebaid. These and some further antiquities were to be placed in the owner's Museum in the Trastevere, and opened to the public.—Paintings of some interest have been found in one out of eleven Etruscan tombs recently discovered near Orvieto.—Close to the recently excavated Jewish Cemetery near the Vineyard of Saint Sebastian, Rome, are two vaulted chambers, with stuccoed walls, profusely decorated with painting in a free style. The subjects include a woman holding a cornucopia; a winged Victory, with palm and crown, which she is about to bestow on a young man; Genii with Symbols of the Seasons; Pegasus; the purse and caduceus of Mercury; quadrupeds, fishes, and birds, the peacock being prominent. These chambers are held beyond doubt to have served for pagan interments; in which case, their discovery is important as showing that the pagan Romans, at one period, used for interment places analogous to the Christian cemeteries in the catacombs, including vaulted niches for tombs, like the archisolia.—The nineteenth annual exhibition of the Florentine Society for Promoting the Fine Arts opened in the early autumn. It is said to have been "by no means discreditable to Italian art"—a sad comment for the country whose centuries of supreme art range from Giotto to Veronese! Among the works specified for commendation are—*Enrico Fanfani*, Milton dictating to his daughter; *L. Bechi*, two Peasant-girls of the Campagna; *C. Ademollo*, The Death of Ernesto Cairoli at the Battle of Varese, "a very large and ambitious painting, containing some good and spirited grouping;" *Fattori*, an Italian Ambulance-waggon, carrying the wounded, "admirable for its simplicity

and effectiveness ;” *Gordigiani*, two life-sized portraits of first-rate quality. “The impression left on the mind by a glance over this annual exhibition is that there is no lack of vital power or promise in the young artist-world of Florence ; but that it leans too strongly to a certain French superficiality (?) of style, and is run away with in many cases by a desire for effect which degenerates into careless, splashy execution, impatient of laborious finish, and sometimes, but far more rarely, negligent of accuracy in outline.”—Signor Celentano, a Neapolitan painter of considerable repute, scarcely past youth, died in Rome some little while ago. He has left incomplete a picture of the Siege of the Castle of St Angelo, in 1527.

Germany.—Very strong representations have been made of the evil condition of the Munich Pinacothek. The pictures are said to be suffering sadly from mould ; in consequence of which, many of the Dürers are scaling off, and the finest of the Rembrandts is covered with mildew. In many instances, restorers have attempted a remedy, and have failed disastrously. A commission of inquiry has been appointed to investigate these complaints, and others which reflect upon the management of the Gallery. A Velasquez, it is said, was sold for 20 florins, and was immediately afterwards considered by the Berlin Gallery authorities to be worth purchase at 6000 florins. Similar stories are told of pictures by Dürer, Lucas Van Leyden, and Murillo (a portrait).—The triennial exhibition of pictures was held for three months last year in Munich, foreigners being invited to contribute. The French works were not conspicuous : from England there was only one contributor, Mr Stanley. The Dutch and Berlin Schools were better represented. Pictures noticed as important are—*Häberlin*, the Secularization of a Monastery ; *Böttcher*, Summer Night on the Rhine ; *Julius Muhr*, Othello relating his adventures to Brabantio and Desdemona ; *Müller*, Pasquetta, a head of a young girl ; *Cornelius*, four cartoons for the Berlin cemetery, representing the Angels pouring out the seven phials of wrath, the Fall of the Apocalyptic Babylon, “Blessed are they that are persecuted for righteousness’ sake,” and the Works of Mercy ; *Portaels*, of Belgium, a Caravan overtaken by the Simoom ; *Meissonnier*, Soldiers playing dice on a drum. The exhibition was attended by 16,000 paying visitors. Besides this temporary exhibition, a permanent exhibition of paintings for sale has been started in Munich, and is reported to be greatly superior to the other.—A discovery made by Professor Pettenkoffer for restoring pictures has been brought before the Bavarian Government. The process has been tried in the Schleissheim Gallery, with such success, it is reported, that the value of one picture was raised from barely 20 to 20,000 florins.—A Munich painter, Franz Reichardt,

has lately been successful in taking off the frescoes from the famous Imhoff House in Augsburg, which dates from the Roman period.—Teutwart Schmitson, reputed to be one of the best German animal-painters, died in Vienna, towards the end of September, at the early age of thirty-four.—A small collection of modern pictures, consisting chiefly of specimens of the Düsseldorf School, has been on view in the Walraff Richartz Museum, Cologne. It is spoken of as wholly mediocre in level, though not discreditable. The following are specified: *W. Gentz*, a Public Place in Cairo, with Groups of Women, remarkable for colour; *Sonderman*, a Music lesson in a Boys' Village-school; *V. Ruffys*, an Eastern Sea-coast View.

Belgium.—A general exhibition of Fine Arts opened in Brussels on the 2nd of August, and closed on the 30th of September. The contributions were chiefly from Belgian artists, with a good percentage of the French, and something from other nations. The number of works was about 1300: some leading Belgians, Leys and Gallait for instance, did not exhibit anything. The collection has been described as below the Belgian average: yet the level was not ill-sustained, and was broken by works of decided mark here and there. In enumerating these, we shall omit such as we know to have been previously exhibited elsewhere; only naming as by far the most memorable work in the gallery a picture by *Marcel Bruguiboul*, a pupil of Cogniet and Gleyre, which, we understand, was also in the Paris exhibition of the year—"Robespierre in the Hall of the Comité de Salut Public, 10 Thermidor 1794." One may safely fix upon M. Bruguiboul as one "coming man." We have to add (distinguishing the artists who are not Belgian residents)—*Boulanger* (France): The Rout of Kbaïla, a group of Arabs precipitated down a rocky gorge. *Bource*: a Summer Evening on the Dutch Coast. *E. A. Breton* (France): Winter Sunset. *Jules Breton* (France): The Consecration of the Church of Oignies, the official character of the scene skilfully handled. *Charry*: Twilight View on the Banks of the Ciron. *Coroenne* (France): The Duke of Guise on the Morning of his Assassination. *Daubigny* (France): Sunset. *Henri de Braekeleer*: The Tailor; a Pottery; both noticeable for strong literality. *Xavier de Cock*: Sheep in Flanders, very pleasing in the Troyon way. *De Haas*: After the Inundation. *De Winne*: Portrait of the late M. Verhaegen, and two others. *Adolphe Dillens*: A Wedding-feast in Zealand, remarkable for character and efficient execution—the worthy elderly village poet is spouting some epithalamian verses which make the bride colour, the bridegroom smile, and the bridesmaids giggle. *Fischer* (France): A Breton Tavern. *Edouard Frère* (France): The Grandmother. *Gautier* (France): The

dangerous female Maniacs of the Salpêtrière, artistically and forcibly conceived; the Nuns' Walk. *Guillaume* (France): A Death-Wake in Corsica. *Guillemin* (France): Return from a Bear-hunt in the Pyrennees. *Hamman* (France): Erasmus reading to the young Charles V., after the style of Leys. *Harpignies* (France): The Crows; Wild Ducks; both admirable landscape-treatments, full of impressive *àplomb*. *Israels* (Holland): The Toy-boat, a large picture of much ability; The Evening before the Funeral, a widow at her husband's coffin. *Knaus* (Germany): After the Baptism, a very complete example of this able artist's excellences, painted in 1860. *Lambron* (France): the Woman with the White Mice, a whimsical picture, pointless enough in its piquancy, and yet piquant. *Laugée* (France): The Pap-bowl, a large work of high style. *Lévy* (France): The Harvest-mass in the Roman Campagna, distinguished for refined taste and reserved capacity. *Maris* (Holland): The Laundress. *Papeleu*: Twilight on the Landes; The Farm of Abcoude, Holland; fine landscapes, grand and sweet. *Chiffart* (France): David Victorious, a wild take-off of Decamps, showing a massacre of women and children. *Gertner* (Germany): Portrait of M. Blücher, Chamberlain of the King of Denmark. *Mols-Brialmont*: The Simoom. *Van Schendel*: The Grand Place of Breda during the Kermess, lamp-light and twilight, an unusually good specimen. *Alexandre Robert*: Portrait of the Vicomte de S. *Rorcourt*: A reminiscence of the Forest of Soignes. *Schreyer*: A Wallachian Team; Post-horses in Wallachia; very clever. *Stallaert*: Ulysses recognized by his Nurse, very expressive and dramatic, though worked in a conventional style. *Stobbaerts*: A Cattle-market. *Tadema*: Egyptian Pastime 3000 years ago, a curious and interesting specimen of vitalized archæology. *Tscherner*: Morning in the Valley of Francorchamps; Twilight in the Ardennes; both very beautiful and admirable landscapes. *Guillaume Vanderhecht*: Water-mill in the Ardennes; Evening, a reminiscence of England. *Van Moer*: Interior of the Church of Santa Maria of Belem, one of those subjects in which this painter has no superior. *Verlat*: Deuced Cold, a large picture of animals, with some humour, but not so well painted as some other works by the artist. *Meissonnier* (France): Corpses on the Barricades, a very noticeable and impressive little picture, with an individuality and unexpectedness in the attitudes which must, one would think, be taken from a sketch on the spot; A Reader. *Oswald Achenbach*: Sunset on the Neapolitan Sea-coast. *Berchère* (France): A Nile-boat. *Cermak* (France): Portraits of Princess Milena of Montenegro, and General Mirko Petrovich. *Carpeaux* (France): Plaster group of Ugolino and his Family, remarkably forcible. The reader will observe that a very considerable propor-

tion of the works cited are foreign to Belgium.—The catalogue of the exhibition just referred to gives a list of several works of art executed in public buildings, &c., in Belgium, since the last preceding exhibition, which opened in 1860. We subjoin a list of such as appear to have been completed or in progress since the beginning of 1863. *Gérard*: 14 pictures giving a summary of Belgian history, for the establishments of Public Instruction. *Guffens and Swerts*: Mural paintings in the parish-church of St George, Antwerp; the Twelve Apostles, with the Holy Spirit; the Archangels Michael, Gabriel, and Raphael, and the Angel of Gethsemane; the Madonna; St Joseph; the Evangelists; St George, victorious over the dragon, appealing to Christ. Other paintings are in progress in this church. In the church of Notre Dame de Bon Secours, at St Nicholas, is another series by the same painters: Original Sin, in the Temptation in Eden; the Demon vanquished by Redemption on Calvary; the Baptism of Christ; David and Solomon, with singing Angels: Figures of Sts George and Cecilia remain to be done. *Van Imschoot*: A series of pictures representing the uniforms of the Army of Brabant, during the insurrection of 1787, for the Historic Gallery of the Royal Museum of Painting and Sculpture. Twelve subjects have been executed, and others are to follow.

Russia.—Count Kuschelef-Bedborodko, known as the brother-in-law of the spiritualist Home, has bequeathed to the St Petersburg Academy of Arts his picture-gallery, one of the richest in the Russian Empire. It is to be open to the public, without any exclusions. The pictures, about 500 in number, comprise works by Rubens, Kranach, Ostade, Léopold-Robert, Horace Vernet, Decamps, Ary Scheffer (a Faust, among others), Delaroche (a duplicate of the Cromwell at the coffin of Charles I.), Couture, Meissonnier, Gérôme (the Duel after the Masquerade), Gallait, Leys, the Achenbachs, Knaus, &c. There are also 12 works of sculpture, by Canova and others.

America.—A part of the well-known Barnum Museum was sold by auction in November, including a series of portraits, painted by the late Rembrandt Peale, of a number of the celebrities of some half-century ago. The large-sized portrait of Washington brought 530 dollars; Calhoun, 65; Henry Clay, 63. The total was 16,000 dollars.

SCULPTURE. *France*.—On the 26th of July a bronze statue of the Advocate Pailler, formerly Bâtonnier of the Paris Bar, was uncovered in his native Soissons. He is represented as pleading. Other French statues are Count Regnault de St Jean d'Angely, uncovered in the town of that name (Charente Inférieure), towards the end of August; and Marshal Sérurier, in his native town of Laon, on the 23rd of the same month.—One of the last sculptural details of Notre Dame to undergo

the blessings of "restoration" has been the *Porte du Zodiaque*. The Gallery of the Virgin has also been "renewed to its primitive state." To have the whole thing over, and no more mediæval masterpieces in that particular building *going* to their undoing, but *gone* once and for all, becomes a satisfaction.—Seven metal dies, such as the Romans used for coining, have been discovered in a field half a league distant from Paray (Saône et Loire). They are made of a mixed metal, not exactly identified, and belong to the reigns of Tiberius, Caligula, and Claudius. Two of the heads are believed to represent Augustus deified.—A portrait of Domitia Lucilla, the mother of Marcus Aurelius, has been discovered by M. de Longpérier on an ancient bronze coin of Nicæa in Bithynia; a beautiful woman with a slightly aquiline nose. On the reverse is an equestrian figure of the young Marcus. This coin, which is unique, has been presented by the discoverer to the Académie des Inscriptions in Paris.—During excavations in Besançon, two antique torsos in white marble, of the best period, but much mutilated, were found a few months ago. One belongs to a very juvenile male figure; the other has an animal's skin fastened to the right shoulder.—Two ancient marble statues, one of them a figure of Cæsar, were placed, in October, at the entrance of the Grand Avenue of the Tuileries grounds, at the angle of the parterre of the reserved gardens.—The Statue of Napoleon I. originally placed over the column of the Place Vendôme, in 1810, was in heroic costume, Chaudet being the artist. This was melted down in 1814. In 1833, Louis Philippe set up another statue, the well-known one in military costume. This again is now removed; having been taken down at the beginning of November, and re-placed by another statue, by M. Dumont, of a material closely resembling bronze, and in which the original treatment is reverted to. The figure is 13 feet high, in the Roman imperial war-dress, a tunic and short cloak: he holds a globe surmounted by a winged figure of Victory, being the actual figure belonging to the first Chaudet statue, and saved from the melting-pot. M. Dumont's work is said to be admirably executed. Meanwhile the military statue has been set on a pedestal 30 feet high, at the Rondpoint of Courbevoie, at the corner of the Avenue de Neuilly.

Italy.—A statue of Faustina, the wife of Antoninus Pius, with the attributes of Plenty, the patera and cornucopia, has been found in the Villa Negroni, in Rome. She is represented as about forty years of age, with full and majestic figure: the contours heavy, and the details inferior; the size heroic. There are several traces of gilding on the head and of red paint on the face. The work has been temporarily placed in the Capitoline Museum, in the Hall of the Dying Gladiator, after Si-

gnor Galli had supplied some slight restorations to it. This is the only known full-length of Faustina: Signor Guidi had the good fortune of its discovery. The bronzes of the Capitoline were some while ago removed to a small room on the ground-floor; by which are two other rooms now appropriated to sarcophagi, altars, &c.—The recently discovered statue of Augustus, after a very successful restoration by Tenerani, has been placed in the Braccio Nuovo of the Vatican.—Twenty-six new marble statues for the façade of Milan Cathedral have been on exhibition, all by Milanese sculptors. A Sant' Astero by Bernasconi is considered the best; but at least half of the works have been highly praised. No less than sixty-four statues were added to this Cathedral in 1863.

Germany.—A bronze bust of Beethoven, by Herr Ternkorn, was uncovered near Heiligenstadt on the 24th of June. The remains of this great musician, and of Schubert, having been disinterred on the 13th of October for removal to the Votive Church in Vienna, plaster casts were ordered to be taken.—Statues by Professor Halbig of the ex-king Ludwig of Bavaria, and of the reigning king Max, were lately set up in Kelheim. Each is in granite, ten feet high.—A new carved oak pulpit by Herr Sickinger was set up not long ago in Munich Cathedral. It is very lofty, and full of figures elaborately and skilfully carved.—Professor Kalide, of Berlin, the sculptor, died of apoplexy at Gleiwitz, on the 23rd of August. His most popular work is the Boy with the Swan, the original of which is at Charlottenburg. The Professor was devoted to art, and much beloved by his pupils.—The Göthe prize for sculpture, 1000 thalers, has been awarded this year to Herr Johannes Schilling for a group of Night, which will be placed on the Brühlsche Terrace in Dresden.—A relief representing Nehalia, the Celtic goddess of trade and navigation, has been found in Cologne, in a wall a few feet below the ground. The goddess is seated in a niche, draped, with a dog, fruits, and a cap which is accepted as concealing the usual symbol of a rudder or keel.

Belgium.—A monument to Jâques van Arteveld, in the Place du Marché de Vendredi, Ghent, was uncovered on the 14th of September. It is designed by M. Devigne-Quyo. Besides the colossal bronze statue of Arteveld, there are on the Gothic pedestal bas-reliefs of the alliance of France and England, of Bruges, Ypres, and Ghent, and of Brabant and Hainault with Flanders; also four heraldic lions with escutcheons.

Spain.—Senhor Medina, a sculptor of repute, finished some months ago a statue of Murillo for the façade of the Museum of Paintings in Madrid.

Asia.—Colonel Cunningham has reported the discovery, in the

Palace of Delhi, of two full-sized statues of elephants in black stone, and two human figures in red stone, all broken; the latter being Hindoos squatting, with head-dresses like that of a Rajpoot Chief. The works are reputed unique in Hindoo sculpture.

Australia.—Mr Charles Summers has produced at Melbourne a clay model for a colossal statue of Shakespeare, which it is proposed to set up in bronze, in front of the Public Library there.

America.—A monument was uncovered in the autumn at Quebec, on the Plateau of Sainte Foy, in honour of the French and English soldiers who fell there in the fight of the 28th of April, 1760. It is a figure of Victory, the gift of Prince Napoleon to the Society of St John the Baptist, mounted on a column, the base of which is bedecked with cannon.

MISCELLANEOUS.—*France.*—Prince Napoleon has presented to the Louvre several valuable Egyptian antiquities lately brought home by him. In the Gallery of the Louvre have been placed two small frescoes by Luini, representing children amid vines; two new Murillos (one of which, the Birth of the Virgin, is greatly admired), and two Zurbarans. The Chapter of Notre Dame presented to the Louvre last year 41 pictures of the French School, including the "Magnificat" which Jouvenet painted with his left hand in 1716, after an attack of paralysis. The Gallery of Apollo is being painted with a series of three-quarter-length portraits of architects and sculptors. Since 1850 the drawings in the Louvre have been increased by 1150 sheets; the sculptural collections by about 3000 objects; the Egyptian Museum by more than 9000. The Sauvageot collection will be placed in the Hall of the Sitzings as soon as its decoration is completed. The students' days at the Louvre have been abolished, and all visitors can now enter freely every day from ten till four. The Musée Napoléon Trois, in its re-arranged and organized condition, was opened in October. It occupies the nine large rooms which formerly contained the paintings of the French school, and which succeed the square saloon to the east. In the latter are the Phœnician antiquities, acquired during M. Renan's mission; a selection from the Duc de Luynes's collection; paintings from Pompeii; and a portion of the Campana ceramics. The contents of the succeeding rooms are as follows. No. 1, antiquities from Rhodes, Cyprus, and Judæa. No. 2, the beginnings of Western pottery; pitchers for honey, wine, and oil, found in the burial-ground of Agyllæ, with bas-reliefs. No. 3, Vases painted in the primitive style, dating from the infancy of Art. No. 4, Vases in the shape of human busts, fishes, &c., of Clusian workmanship. No. 5, Funeral Monuments, including a large sarcophagus in baked clay, named the Lydian tomb. No. 6, Earthenware

from the Etruscan town of Cœre, showing a great advance in the art, which made vases of this class "fetch their price in gold" during the Augustan age. No. 7, Vases showing the incipient decadence of Greek art; pottery being now neglected for metal-work. No. 8, Red and other wares varnished with various colours; painted dishes, representing mostly games and mythological subjects; cups, drinking-vessels, &c. No. 9, transparent and opaque glass, mosaics, and frescoes, from Pompeii. Besides this series of the Musée Napoléon Trois, there are the 303 pictures of the Campana collection which have been retained in Paris, ranged in the three great rooms which used to contain Louis Philippe's Spanish pictures; some earthenware, along with other earthenware in six adjoining rooms; the jewels, in the south-west room near the gallery of Apollo; some of the best glass and enamel work in that gallery itself, including some very fine Limoges examples; also antique sculptures, and early metal-work.—The recent Report of the Director of the Luxembourg Gallery shows that that collection has received since 1850 many important additions, pictures by Hippolyte Flandrin, Barriat, Hébert, Baudry, Benouville, Français, Rosa Bonheur, Bellanger, Cabanel. The Museum of Chalcography has been enriched by 700 plates.—In the art-exhibition to be held in Paris this year only three works from each contributor will be received. The jury will be re-organized, so as to be three-fourths artists whose pictures have been admitted to former exhibitions, and one-fourth members appointed by the Government. The exhibition will be opened from the beginning of May till the middle of August. The ordinary medals will henceforth be of only one class, of the value of 400 francs—40 for painting, 15 for sculpture, 8 for engraving and lithography, and 6 for architecture: there will also be two honorary medals, of 4000 francs each, for the best two works of whatever description. The cross of the Legion of Honour will only be awarded to artists who shall have received three of the new medals. The rejected pictures may, at the artists' option, be exhibited apart.—The Exhibition of the Fine Arts as applied to Industry, a private enterprise, which opened in the Parisian Palais de l'Industrie in September, and closed on the 1st of November, being a sequel to a similar exhibition held in 1861, is reported to have once again attested the skill of France in such matters: the bronzes are especially praised. About 50 Parisian drawing-schools contributed. There was no show of Sèvres porcelain. The catalogue gives the names of the actual artificers of the various objects, as well as of the exhibiting firms. "The exhibition is remarkable as indicating the honourable place women hold in Paris as decorative artists." Improvements in photography were represented by M. Willème's so-called pho-

to-sculpture, and by a process of M. Morvan for obtaining on stone direct photographic impressions, which can be printed off. Ordinary ink is used, and the printing-process is that of common lithography. Albumen and bichromate of ammonia are applied in the first instance to the stone, and this varnish is rendered insoluble by the action of light; but the parts of the varnish which are protected by the dark portion of the photographic image laid thereon are soluble in soap, which is afterwards employed. The whole action on the stone is a combination of etching and lithography. The process is announced as simple, rapid, exact, and cheap; the photographic positive remains a positive, and sustains no damage.—A new process of engraving introduced by M. Dulos is thus described: "A plate of copper is covered with a varnish of India-rubber and zinc white. Lines are traced through this surface down to the metal by an ivory point. The plate is then plunged in a solution of hydrochlorate of ammonia, the positive electrode being a plate of iron in communication with the negative pole of the pile. Iron is deposited on all parts of the copper exposed by the ivory point, but not on the varnish, which is removed by benzine. The plate is once more exposed to electric action in a bath of silver, and that metal is precipitated on the copper, but not on the iron. It is then heated to 80 C., and an alloy fusible at that temperature is poured over it. The liquid moistens the silver, and adheres to it, but not to the iron, which it does not moisten. When cold, the fusible alloy will be found standing on each side of every line, and forming a mould; from which a new plate adapted to printing is obtained by a galvano-plastic process." — Messrs Goupil & Co. have published, under the name of "*Souvenirs de la Galerie Pourtalès*," a selection of photographs from the leading works in that gallery. There are paintings by Bellini, Mantegna, Francia, Pinturicchio, Sebastiano del Piombo, Quintin Matsys, Mabuse, Claude, David, Dürer, Murillo, &c., &c.; antique vases, terra-cottas, bronzes, and statues; Renaissance ivories, porcelain-paintings, enamels, &c. The only text is a brief inscription to the plates.—The question whether Leonardo da Vinci really died at Amboise has been investigated by M. Arsène Houssaye, at the instance of the French Government. He discovered in August, in an old church at Amboise, a case containing a coffin on whose lid is an inscription which is held to identify the coffin beyond doubt as that of the great painter.

Italy.—In Pompeii a house of great splendour has been uncovered; containing, among other things, a handsome mosaic pavement representing a number of the table-delicacies of the time, and a very beautifully worked statue of Bacchus in silver, with eyes of enamel, a collar of jewels,

and precious armlets. Towards the middle of October, "some very beautiful frescoes and elegant arabesques" were also discovered. Of late, only 30 persons had been employed in the works, instead of the 500 of 1862.—The interior of the Naples Museum is being much altered by Cavalier Fiorelli, who is understood to have been lately appointed Director of the establishment, and the bronzes arranged in a larger hall: good catalogues are also in progress. Recent additions are two painted Greek vases found at the entrance of the new street which leads from the Cathedral to the *Via dell' Orticello*. They are of the Nola manufacture, and of beautiful style; one being a cratere, the other an amphora with mythical figures, 27 and 38 centimetres respectively in height. The subject on the amphora is a libation, with a figure of Pallas, designed in yellow on a black ground. Other additions are the valuable collections of antiquities belonging to the late Prince of Syracuse and the Marquis del Vasto; and the extremely rich and interesting collection of coins hitherto kept in the Naples Mint.—The excavations on the Palatine Mount conducted by Signor Pietro Rosa for the Emperor of the French continue fertile of interesting discoveries. In the Palace of Caligula were found, last summer, fine frescoes, mosaics, and arabesques, exceedingly delicate and fresh; in the Palace of Tiberius, two frescoes, not in a very high style; in the Palace of Augustus, frescoes in arabesque, and figures, very fresh. The museum of works discovered in these excavations contains already, among other objects, a very fine youthful Bacchus crowned with ivy, and sitting with one hand under him, probably a portion of a group; a life-sized, effective Venus Genitrix, or Lady leaving the bath, headless; a Love with the wings perfect, a great rarity; a head of Ceres; a spiral column, in the style which would now be termed Byzantine; and a lucerna of terracotta, with a large gable-roofed villa portrayed on its upper surface. Other excavations by the Pontifical Government are in progress on the lower slopes of the Palatine, along the northern and western sides. Decorative paintings on chamber-walls have been discovered; such as a lady at her toilet, birds, festoons, and ornamentation of the Pompeian character.—The Milanese exhibition of painting and sculpture has been held in the Brera Gallery, numbering some 500 works. It is said to have shown little beyond French influence operating upon very mediocre powers of art; the sculpture being somewhat better than the painting. The most popular picture was by Cavaliere Gerolamo, "Garibaldi borne wounded from Aspromonte." It was bought by an enthusiastic Garibaldian, and presented to the hero. There were many other warlike and patriotic subjects; few historical subjects, numerous furniture-

pictures. The competitive productions of the students were also displayed in the Brera. The principal prescribed subjects were, for painting, Dante giving advice to Giotto: for sculpture, Lot and his Daughters. In the former competition, the chief prize was won by Filippo Carcano, a Milanese, whose work is considered very creditable; in the latter, by Francesco Fontana, who had several talented rivals.

Germany.—A new building is being erected in Munich for the collections termed the old German Museum, which are of recent formation, numbering some 5000 objects. There are illuminations by Hemling, sketches by Dürer, fifteenth-century triptychs, Palissy goblets, bronze tablets after Peter Fischer, sculpture, furniture, metal-work, &c., &c.—The Veronese in the Dresden Gallery, of the Concini family in worship before the Virgin and Child, has been engraved by Herr Gustav Levy, after a drawing by Professor Schurig.—Herr A. Beck, a Düsseldorf painter, has produced a wood-cut of the Battle of Leipsic, described as “not only the finest [query, Albert Dürer?], but also the largest, of all wood-cuts hitherto executed in Germany. The ensemble is said to be as strikingly fine as the details are of the most exact accuracy of painstaking minuteness.” There are a central and eighteen minor subjects in the print.—A collection of the rarest etchings and engravings by Masters of all Schools, photolithographed by the brothers Burchard, is in course of publication in Berlin.

Belgium and Holland.—The “very valuable and celebrated collections of coins and medals” of the following late owners were advertised for sale in Amsterdam, in the course of the autumn and winter: Colonel A. T. B. de Roye van Frischen, of Nymwegen; F. H. Haurkamp van der Finne, of Haarlem; L. Michel and F. T. Geelhand, of Rotterdam and Antwerp; and H. Salm, of Amsterdam.—The Belgian photographer, M. Ghémar, has succeeded in producing photographic copies of pictures larger than the originals. Mr Holman Hunt’s “Light of the World,” for instance, has been thus copied, with the figure, undistorted, about 6 ft 6 in. high.

Greece.—In one of several most interesting tombs which were discovered a few months ago along the Via Sacra, near Athens, was a grand bas-relief in admirable style, representing a combat between a horseman and a man on foot, the figures bearing clear traces of bronze ornaments. This tomb has an inscription to an Athenian slain in the Battle of Corinth, 394, B.C. Two other tombs are in the form of a naos, with many traces of painted figures. “They are covered with architectural, equally painted, ornaments; and the perspective of the ceiling is so arranged that it represents a still larger tomb.” The date

is supposed to be that of Philip or Alexander. This discovery is considered to settle a question, raised by a passage in Pausanias, as to whether the colouring of tombs, referred to by that author, was internal only in subterranean chambers.

Turkey.—The National Exhibition at Constantinople closed on the 16th of July, with a deficit of more than £14,000; the expenses being 2,000,000 piastres, and the receipts only 450,000.

W. M. ROSSETTI.



THE FINE ARTS

QUARTERLY REVIEW.

MAY, 1864.

PROPOSAL

FOR

A TERCENTENARY MEMORIAL

OF

SHAKESPEARE.

NEARLY one quarter of the year especially dedicated to the commemoration of our greatest Poet has passed away, without anything approaching to a practical determination of the mode of permanently celebrating it having been reached. London and Stratford-upon-Avon still hold contending claims, and it will be difficult to adjust them.

Nor can we consider passing and unenduring tributes to his memory and fame sufficient for marking so important an epoch. Speeches, oratorios, theatrical representations and such other demonstrations of admiration will end with the breath that utters them, leaving not a wrack behind, nor any vestige by which posterity will be able to judge of our age's appreciation of Shakespeare, or of our power to give it any lasting expression.

Hence it seems agreed on all sides that a monument must be erected to him worthy of our time and of his country ; such that, should art advance or decline, it will at least show forth our love and reverence for the Bard by proving that we did our very best to honour him.

In our momentary or apparent embarrassment, it can hardly be presumptuous to put forward a new suggestion, not intended to interfere with this idea, but designed to make it more complete.

And first let us assume that no monument, of whatever form, that may be proposed and accepted, can possibly be completed within the Shakespearian year. If it have to be a mere statue, and no competition be permitted, no artist of any reputation would undertake to prepare first his *bozzetto* to be approved, then his model, and, lastly, his perennial statue in marble or bronze, with its becoming pedestal rich in relief, so that it could be set up within the twelvemonth. Still less could this haste, inconsistent with perfection, be used in a memorial of a more complicated character, and involving the concurrence of various arts. If fresco, for instance, have to be employed, the architect must have finished his work thoroughly before the painter can commence.

These preliminary remarks are here introduced to anticipate and disarm any objections, on the score of required time, to the proposal about to be submitted to public judgment.

We will now ask leave to make some observations on the characteristics which a monument worthy of its proposed object should present.

First, if possible, it should not be altogether local. A monument fixed and permanent in only one place necessarily offers limited enjoyment and improvement only to a few. Stratford does not lie in the line of general circulation ; and if the house and tomb of the great Poet attract comparatively but few pilgrims, we can hardly expect a greater confluence of them to visit a modern memorial. London, on the other hand, is too

vast for any one centre to collect its inhabitants; while the many who travel to it from afar have generally occupations or engagements of a different character from the curiosity or devotion that would lead them to any point of the metropolis for the purpose of seeing Shakespeare's Tercentenary Monument. And, seen once, it would be scarcely ever revisited. It may, therefore, be worth while to consider whether such a memorial, connected most specially with the present year, could not be devised as would be within the reach of many, which the merchant of Liverpool and Manchester, or the educated country gentleman who seldom brings his family to London, could enjoy, and transmit to his children as a valuable demonstration of what England could do, and did, for the Greatest of her authors in 1864.

Further, it may, be observed that a mere statue or other sculptured monument will not only employ few of the men who give lustre to the period; but will necessarily present to futurity a very inadequate means of ascertaining what many would be willing to do, to hand down their names as tributaries to that genius, who could better inspire them than any other native writer, if opportunity were given to bring the immense resources of art, possessed by the age and country, to converge on this one point—the erection of a memorial of Shakespeare, worthy both of the commemorators and of the commemorated.

In other words, the monument should not be partial or limited; but should embrace and transmit to after ages a fair exhibition of many combined powers, never before united to honour any man.

But still more, we must not forget that Shakespeare's character and merits belong essentially to our literature. A *literary* monument seems therefore naturally called for; or at any rate literature should be the ground-work of anything done to celebrate the name highest in its ranks.

Now, who will venture to do for Shakespeare what he has done for himself? He may indeed say, what Horace did, that he has erected "a monument more enduring than brass," that in his day "he accomplished a work which neither the elements in their

fury, nor fire, nor hostile steel, nor consuming time will ever destroy." Yet, whatever is as yet proposed to be done cannot be more lasting than bronze, nor exempt from these destructive agencies. Let our monument partake of the imperishableness which the Poet has gained; and let all our puny efforts go no further than to add grace and give increased honour to him and his works.

The simple and obvious way of meeting these requisite conditions seems to be—

THE PUBLICATION OF SUCH AN EDITION OF SHAKESPEARE'S COMPLETE WORKS AS IN ITS TEXT, ITS TYPOGRAPHY, AND ITS *ILLUSTRATION* SHOULD BE UNRIVALLED.

Let us offer a few more detailed remarks on this proposal.

I. THE TEXT. The selection of the purest text should be entrusted to a small committee or sub-committee of Shakesperian scholars of acknowledged preëminence; and should be so chosen and edited as to form, for ever, the admitted standard of the Poet's Works.

It should be printed without notes, beyond various readings, of real weight and consequence, at the foot of the page. A short "Argument" might be prefixed to each drama; though, as the edition would not be intended for learners, this could be dispensed with.

An additional volume might contain a Glossary in alphabetical order for the whole of Shakespeare's works; and an "Apparatus," as it used to be called, comprising a carefully prepared catalogue of editions, and of every work, book, pamphlet, or paper, that has ever appeared, at home or abroad, on his writings. Whatever is known of his life, and all remaining memorials of him, would find a place in this supplementary volume.

We hardly need add that this edition would include the Sonnets, and any other compositions legitimately connected with Shakespeare's name.

II. THE TYPOGRAPHY. It would be presumptuous in us to suggest anything on this head, further than to express a hope,

or rather an assurance, that this great requisite for carrying out our proposal would be undertaken by one or more of those great masters in the art of printing who abound in England, and have already produced works which place the press of this country on a level, at least, with that of any other. In type, in paper, in perfection of press-work, it would go hard with us indeed if we could not bring forward in honour of Shakespeare such a specimen of typographical skill and taste as has never yet been witnessed. We feel sure that it would be accepted by the present generation, and treasured by ages to come, as the unrivalled production of the press, rising as superior to every previous effort as the Author whom it perpetuates is superior to all other writers in our language.

And that it would probably never be reached in times to come might be secured by the union, in this publication, of abilities not easily brought together, except by such a grand national undertaking. To this principal point we now proceed.

III. THE ILLUSTRATIONS. These we will classify under four distinct heads.

I. To each play should be prefixed an engraving of an appropriate sketch expressly drawn by some artist of the highest class and of acknowledged reputation. Thirty-two or thirty-four would be needed; and we may hope that, without requiring two from any artist, the United Kingdom could furnish men sufficient in number, as well as in skill, for the production of them. It need not be said that these drawings should be of exquisite finish, works of love, worthy of their intention and of the place they are destined to hold in connexion with the greatest name in our literature.

Naturally, a scene would be chosen for each subject which would suggest a perfect and characteristic composition; and which of Shakespeare's dramas contains not at least one such, in a true artist's estimation? Indeed, much has already been done in preparation for such an application of British art. Our annual exhibitions seldom fail to present to us subjects taken from our national Bard. We have seen Hamlet with the

players, Wolsey at the Abbey-gate, Ophelia floating on the stream; Malvolio, Ariel, and fifty other characters have given subjects to smaller paintings. Nor must we forget King Lear and his daughters among the frescoes of our greatest public building.

But these greater illustrations need not be necessarily historical; every branch of art may find its place. Will not the "beeches and ferns" of England be characteristic of Windsor Forest, better than a mere scene in its play? And have we not an artist from whom the *Tempest* might receive a pictorial description worthy to stand side by side with Shakespeare's text?

Perhaps the great difficulty to be here encountered is in the engraving of such works; for they must not be entrusted to xylography. Yet, before evanescent photography has driven the immortalizing graver from the field of art, let us in this work leave to posterity a specimen of our prowess on copper or steel. From the purest line-engraving to the more popular and more complicated, though less artistic, processes by which so much effect is produced in modern chalcography, let us put on record for ever what the art of Marc Antonio could do in England in 1864. The style of each artist will naturally suggest that of the engraving.

2. Each act, if possible, should have in the middle of the page one polychrome picture, such as so admirably adorn Mr James Doyle's "*Chronicle*:" in which the costumes, arms, furniture, dwellings, architecture of the piece, with the arts and customs of its place and time, might be accurately represented. From these smaller illustrations the play ought to be able to be acted by any persons wishing to be exact in scenery and costume, in any country.

3. The perfection to which art has arrived in colour-printing would enable us to complete our illustrations by borders such as have never before been produced. It would empower many artists who amongst us represent decorative art, illumination, and arabesque, once so highly prized, to contribute their share towards this intended work, and add to it singular beauty.

Each play would have its own border, decorating two pages, or an open leaf, in colour.

Now, it is one of the great gifts and glories of Shakespeare to have touched with his wand of light every period of civilized art, from the early dawn of literature to his own time. To record this universality of connexion between his writings and art, it is suggested that the borders should commemorate the character of art flourishing in the country and period to which the drama belongs.—We will make a rough outline of the connexions which would result.

Artistic periods.	Plays.
ARCHAIC GREEK AND ASIATIC (Æginetan and Lycian Marbles),	Troilus and Cressida.
CLASSICAL GREEK,	Comedy of Errors—Timon.
ETRUSCAN (Corioli and ancient Rome),	Coriolanus.
CLASSICAL ROMAN (Baths of Titus, &c.),	Julius Cæsar.
EGYPTIAN,	Antony and Cleopatra.
CELTIC (interlacing, as in Irish),	King Lear—Cymbeline.
SCANDINAVIAN,	Hamlet.
MEDLÆVAL ENGLISH (MSS.),	John to Richard III.
SCOTCH,	Macbeth.
FRENCH,	All's Well that Ends Well.
SPANISH,	Love's Labour's Lost.
RENAISSANCE (The Loggie, Giulio Clovio, &c.),	Henry VIII.
ITALIAN CINQUECENTO,	Two Gentlemen of Verona, Taming of the Shrew, Ro- meo and Juliet.
VENETIAN,	Othello—Merchant of Venice.

The whole history of decorative art, which may be called the history of taste, would thus be associated from its dawn to the commencement of its decay with our great Bard. He would

be shown to have sung of whatever in time or place was worthy of his genius. Sometimes solid monuments, like "the Stones of Venice," would guide the artist's pencil; but often, as in the matchless series of English historical plays, our own manuscripts with their splendid illuminations would completely illustrate the growth and progress of our decorative art.

And after historical decoration should have thus been exhausted there would yet remain six or seven plays; unattached, so to speak; in which would be room for the Flora, the Fauna, and the Fairydom of Shakespeare to disport round the margins of his ample page under the luxurious but judicious guidance of poetical artists.

4. There would, lastly, be full occupation for wood-engraving, in titles, initial letters, and tail-pieces, analogous to the subjects of the plays.

And the binding might be made to recall the periods when the taste and beauty of the outward covering gave earnest of the splendour which it protected.

IV. THE MANAGEMENT OF THIS PROPOSAL. There is not the slightest idea of proposing any interference with the existing Committee, which includes in itself probably all, or at any rate most, of the persons best capable of carrying such a scheme into successful execution.

All that would be required from it would be a delegation of some of its functions to sub-committees, which would work harmoniously together, settle the details of what is here presented only in block, obtain coöperation, distribute the work, and set it a-going. But the ground-work of such sub-committees exists, and may easily be built on. Probably, in any other country, no small part would have been allotted, in what the country wished to do, to such societies as have a national character and representation for such undertakings. In England, too, had science been in question, had it been proposed to erect a memorial to Newton, still more had it been suggested to combine with it a perfect edition of his works, no one can doubt

that the leaders in such a movement would have been the great scientific Societies, such as the Royal and the Astronomical.

And here, why should not the established, and now recognized, Committee for the Shakespeare Memorial call in the assistance of such Societies as the Royal Society of Literature, or the Philological, for the text; and of the Royal Academy for the illustration, of the work that has been described? They could not indeed act corporately, but they could depute a certain number of persons to represent them; active and able, as well as willing, to devote themselves to the undertaking; and either already belonging to them or easily created honorary members.

Such a compound, but not over numerous, committee once formed, would suggest, without jealousy, the addition of other representative members; for example, from the Universities, from the British Museum, and from other learned associations in London and in other cities.*

V. We will throw into our concluding section a few miscellaneous observations.

1. It might seem selfish to confine our tribute to Shakespeare to the efforts and contributions of our own country. We should not refuse advice or offers of assistance from abroad. Should we find an insufficiency of artists willing to give a helping hand at home, we feel sure that the land of Schlegel and of Schiller, of the critics and poets who have so thoroughly appreciated our Bard, would be as ready to illustrate his beauties with the pencil as it has been with the pen. The schools of Munich and of Berlin, of Vienna and Düsseldorf, have men who would not refuse to assist us if necessary.

But, though we feel sure of home-art, would it not be a gracious offer to make to any of these great schools, that it would undertake the entire illustration, on the plan adopted, of some one play, congenial to German taste and character?

2. The proposed plan is, no doubt, costly; for though unquestionably the noble and patriotic feelings of many artists would

* As the Arundel, the Surtees, &c.

impel them to work for the national glory and their admiration of Shakespeare, adequate remuneration would be required by the greater number; and mechanical labour ought not to be expected free of cost. But the scheme ought to be remunerative. No one, who is able, would grudge a subscription, which, being spread over several years, would give in return, an unequalled Memorial of the Tercentary Commemoration of our Poet,—one portable, personal, and at all times accessible. Let due calculations be made for something magnificent, if you please; then add margin enough to help or originate other purposes.

3. For instance, we cannot but fear that the attempt to provide a monument out of the common line of such memorials may fail from many causes. A statue of Shakespeare must represent Shakespeare and nothing more. He is too familiar to us as himself to be idealized, attitudinized, or thrown into raptures. The noble, well-known face must be before us; and there must be no startling, or allegorical, still less mythological, accompaniments. All this reduces a sculptured monument to a small compass. If erected in a vast open space, you must either make it colossal, or it will dwindle down to disproportion. Let the Achilles in the Park be a warning to us not to attempt the gigantic.

It seems to us that the most suitable site for a statue of Shakespeare is one that should combine such recommendations as these. It should be in a central position, among his people, and daily visible without effort, especially by those whose very occupation is to honour him and to recognize his merits. It should be amidst buildings that can give it right proportions even to unpractised eyes, which have no scale of dimensions apart from the familiar measures of ordinary objects. It should be placed where these objects would be in natural relation with him whom it represents.

Such a site, it appears to us, is to be found in the area in front of the British Museum, our noble and only temple of our literature and of ancient art. A statue in bronze, of large proportions, placed on a grand pedestal, adorned with two inscrip-

tions, in English and in Latin, and two relievos representing in some way the character of his unrivalled genius, would, if placed there, be visible all day and every day, to every passer-by, without jealous guardianship; would be saluted by every student as he passes on to pursue his own studies, and by the tens of thousands who yearly visit the Galleries, and would be, where it should be, at the very gate of that realm over which the memory of Shakespeare reigns supreme.

Indeed, it would show the way to that real Memorial of himself, which the Poet has raised, and which, in its most perfect and precious form, would be preserved within.

4. For we would finally suggest that two copies of the proposed edition of Shakespeare's works should be printed on vellum.

One should have incorporated in it all the original drawings, plain or coloured, furnished by the artists of every class for its embellishment. Thus posterity would be able to see, not in transcripts however accurate, but in the very pencil-strokes of the artist, the character and perfection of his work.

The second copy the committee would naturally offer as a worthy tribute to the Sovereign, whose reign has been especially graced by the occurrence, in, we may hope, its yet long duration, of the Tercentenary Commemoration of England's first literary Son.

N. CARD. WISEMAN.

London, March 22nd, 1864.

ANALYSIS AND SYNTHESIS IN PAINTING.

By PHILIP GILBERT HAMERTON, Esq.

WHEN Mrs Beecher Stowe visited England, she found, to her great perplexity, that artists and critics could no more agree about art than mankind generally can about religion. To a thoughtful and sincere woman, anxious to find out what she ought to believe about everything in which she felt an interest, the discovery of the diversity in art-doctrine which exists in Europe must have been quite painful. This diversity is a fact full of difficulty and discouragement to students, whose only wish is to learn to think rightly, and whose degree of culture in the matter of art is not yet sufficient to give them an independent standing-point of their own. You pay a visit, let us suppose, to some eminent artist, and if your degree of acquaintance permits it, or you appear to desire it, he will probably, out of pure kindness to you, be led into a sort of talk more or less positive and didactic, and will enunciate some strong opinions, and lay down some hard dogmas, of the truth of which a long experience has convinced him. You go away, congratulating yourself on having acquired so much wisdom, and if you never talk with any other painter (or critic), you *may*, perhaps, rest satisfied with what you have heard. But if you know another eminent painter, the chances are that he will utter another set of doctrines; and if you know half-a-dozen, you will hear so many opposite opinions, that one of two results will be produced in you, either hopeless, helpless, life-long bewilderment, or a quiet resolve to labour to acquire independent opinions of your own.

Is the truth, then, nowhere? Nay, rather, it is everywhere. For as animal life is a balanced warfare of opposite forces, so the life of art is a fine balance, resulting from the perpetual contention of warring truths. And each of these truths has its living enunciator, some painter or critic who insists upon it without ceasing, so that every truth gets uttered ultimately with all those advantages of vigorous statement which the hot ardour of partisanship can alone achieve. After all, it is but a difference of emphasis here and emphasis there. A man will always emphasize those truths about art which most strongly recommend themselves to his own peculiar personal temperament. This comes from the vastness of art, and the variety of human organizations. For art is so immense a study, that no one man ever knew the whole truth about it. Art is a world, of which each student sees and knows some fragment, just as our globe is known in little bits to different members of the human race, each farm being known to its own farmer, each house to its own inhabitant, but no one man knowing all the farms and all the houses on the globe. And the opinions of artists and critics can only be profitable to us if we consider their own point of view, where they are on the great art-sphere, and what they can or cannot see from thence. And it is also necessary to take into account their personal organization, of which, for this time, we have only space to consider two broad characteristics. Some men see synthetically, others analytically.

1. *The analytic habit of mind.* If the reader has amongst his friends men of much intellectual culture, he will probably have met with an analyst. They are wonderfully keen investigators, and cunning hunters-up of particular facts, in the pursuit of which they pay no attention to other facts. They do not fish with a net, nor even with a trident, but with one thin sharp spear. It is perhaps on this account that analytic people often seem to us at once so intelligent and so obtuse. When sufficiently excited to investigate a fact they penetrate it very soon, but without that excitement every fact escapes them. The pure analyst is like a man always looking through a microscope, what he *does* see he sees with supernatural clearness, but that one

point is very small in comparison to all that is going on around him.

2. *The synthetic habit of mind.*—Synthesists find continual pleasure in observing the *relations* of things, but from their largeness of range they constantly miss minute truths, nor do they ever see anything so vividly as the analysts see that which they have analysed. Whenever they have to sacrifice either a truth of relation or a truth of detail they always sacrifice the detail. The synthetic breadth of view seems to analysts to want accuracy, and to be something very like a general bluntness. The synthesist, on the other hand, considers analysts to be clever children, surprisingly sharp on some points, and ignorant of everything else. The analyst esteems his own quality, penetration; the synthesist also esteems his own quality, which is the power of seeing many things at once, with all their mutual influences.

3. *The combination of the two minds in one.*—It sometimes happens that a synthesist is gifted with considerable powers of analysis, or the converse. When the two powers coëxist in great vigour the result is, in painting, that union of breadth with detail which is so precious and so rare. An artist endowed with the double gift analyses all the pictorial impressions he receives by resolving them into their minutest particles, but at the same time he sees all these particles in their just relations, which the mere analyst does not. The best intellect for painting is one habitually synthetic, yet capable of the most accurate analysis by an effort of the will. When the analytic tendency predominates, even though there be considerable power of synthesis, the work is not so good, because good *wholes*, with defective parts, are always more valuable than bad wholes even though their parts be separately excellent.

4. *Primary artistic analysis of natural appearances.*—A finished picture is an attempt to render nature as nearly as possible in full, but many kinds of drawing purposely leave out whole classes of truths, and this, in itself, is a sort of rude primary analysis. Every natural picture, whether of landscape or figures, has at least the following elements.

Shapes of objects, or spaces occupied by them on the field of vision.

Their local colour.

Reflected colour.

Light and dark produced by local colour.

Light and dark produced by illumination.

If we reject colour we still have the various other truths represented in a good engraving, but we may go much farther in rejection, and still remain intelligible. We may reject the light and dark produced by local colour, as the old masters often did in their studies, and as is done constantly, either absolutely or partially, in most of our popular wood-cuts. We may reject even the light and dark produced by illumination, and merely represent our objects by outlines, giving the boundaries of their shapes. The way in which men have always been accustomed to take and leave the truths of nature,* proves a certain power of analysis, without which it would hardly have occurred to any one to translate coloured objects into white and black, and still less to represent them by mere outlines, which are only artificial enclosures of spaces, like fences round fields.

5. *Artistic analysis of light.* Light presents itself to the simple and unscientific, but very observant, artistic mind in two different characters, as direct or reflected light. What are called shadows, being merely parts of the subject not directly illuminated, are lighted by complex reflected lights. In the study of direct light the artistic analyst is so far an optician as to perceive that surfaces at right angles to the direct rays are most strongly illuminated, and that as the angle becomes more acute the degree of illumination diminishes—this fact at least he perceives, because it is the first secret of successful modelling. But it is in the study of reflected lights that artistic analysis is most actively exercised. They come from sources often so unexpected that a definite mental effort is needed to trace them all to their various origins, and as reflections are almost always complex, the

* And that for thousands of years. The Nineveh marbles give evidence of great power of analysis, and so does much Egyptian work. Their strong abstraction must have been based upon some kind of analysis.

sort of effort they most frequently call for is analysis. Again, as light is endlessly reverberating, we have re-reflections and re-re-reflections, which, mingling together, produce appearances that all artists try to account for, and that never *can* be accounted for without the most subtle and delicate analysis.

6. *Artistic analysis of forms.*—The study of anatomy is the most definitely analytic movement in this direction in figure-painting. Actual dissection is evidently analytic, but so also is mere observation, when it seeks the separate causes of attitudes and expressions in living creatures, for these cannot be clearly defined without reference to the facts of anatomy. The best analyst of expression would be an anatomist accustomed to observe living faces under all the varieties of human emotion, with continual reference to anatomy. Sir Charles Bell was such an observer, and his treatise on the Anatomy of Expression is an interesting example of the analysis of art and nature in connexion with each other. In landscape we have an increasing tendency to analysis, as shown by the special study of plants, even to dissection of flowers, and the careful analysis of mountain form with reference to geological structure. Mountains cannot be actually dissected, but by means of geological diagrams we arrive at the results of dissection. This kind of study has however the peculiarity that it teaches the *actual* forms, not the apparent ones, and therefore, though valuable to a certain extent for the definite information it conveys, would be of no use in drawing and painting unless carried on in conjunction with that other kind of form-analysis which deals with the appearances of forms, that is, the shapes of the spaces which they occupy on the plane of vision, and their projection.

The science of perspective, though of little practical utility in painting, was a resolute attempt to analyse the appearances of forms in a rigidly scientific manner. A more profitable kind of analysis is that constantly exercised by the eye of every good draughtsman when he looks energetically at a cluster of forms and decomposes them, just before drawing them. In such moments of hard looking a good figure-painter resolves a model into hundreds of variously swelling muscles with many projec-

tions of bony structure, every one of which, though never so faintly marked, he sees and seizes in its own place. But I cannot help thinking (this may be because I try to paint landscape myself, and so feel the difficulty of it) that the most marvellous efforts in this kind of analysis are made by the best of our modern English landscape painters. The way in which they distinguish the thousands of quite different objects, every one of which has to be separately examined and studied before a modern detailed landscape can possibly be painted, is, I believe, the uttermost reach of analysis which can be pointed to in the history of art. For, first, there is the analysis of the species of objects, as all the endless species of trees, plants, rocks, &c., and then the disentangling of the innumerable crowds of them which cover natural scenery in infinite confusion. When you have analysed the human body thoroughly you are master of figure analysis, but when you have analysed an oak tree thoroughly you are *not* master of landscape analysis; there still remain ever so many other species of trees, and then the mountains, and the rocks, and the infinite foreground vegetation, and the forms of water as it runs in torrents and rises in storm-waves, and the forms of clouds, fields vast enough, each of them, for the labour of a life!

7. *Artistic analysis of colour.*—In looking at any natural picture, whether a group of men or animals, or a landscape, we are aware of certain broad masses of colour, but also, in exact proportion to our culture, we perceive variety *within* the masses. For example, the popular mind of the Burgundy wine district has long perceived the splendid golden colour of the vines in autumn, so that the French department in which those vineyards are situated has for its title that noble one the *Côte d'Or*, a name peculiarly interesting as a national recognition of the glory of natural colour. Every traveller, not colour-blind, who in the month of October drives along the broad road that runs past the *Clos de Vougeot* through *Nuits* to *Beaune*, sees on his right hand such a perpetual blaze of golden colour over the vast expanse of sloping vineyards, that the least observant cannot

help talking about it and wondering at it. But I doubt whether anybody who has not tried to paint knows of how many elements that colour is composed, what subtle, delicate greys there are in it, what strange purples, what tender, exquisite greens, what spots of sanguine crimson, what grave and sober sorts of russet, what paleness of fading yellow, nearer the colour of primroses than of gold. The impression given by the union of all these colours is invariably that of deep, reddish, very rich gold, but pray how can a painter paint so composite a colour without first decomposing it? On finding himself in front of such a burning expanse of vine-leaves, of whose countless millions not two are coloured precisely alike, a painter's first thought is to sift out and analyse the elements of his own impression in order that he may himself afterwards, by the re-union of the same elements, reproduce the impression on the minds of others. For the public mind is, on this question, more critical than its habitual simplicity of language would lead us to suppose. A gentleman who has been driving through the wine district in autumn uses such simple, emphatic words to describe his impressions that you would imagine a little pure cadmium yellow might satisfy him, and that the greys and purples were superfluous. Not so. He would at once feel that the cadmium was crude (though no cruder than his own word "golden")—and to satisfy him you would have to paint the greys and purples, to accomplish which you must first analyse them.

It is probable that spectators who only look at pictures, and are not accustomed to the conversation of artists, may not give them credit for much of this sort of analysis, but the portfolios of many landscape-painters contain sketches and memoranda on which letters, or words, and sometimes whole sentences are written, from which it would be easy to prove that their authors really *do* analyse colour before painting it. The following paragraph, copied just as it stands from a note written upon a study of my own, may be taken as a specimen of such memoranda. It was scribbled hastily for my own guidance, and may be accepted for what it is worth, though I would much rather quote

from the private memoranda of some other and better painter if I had the opportunity. The numbers refer to corresponding numbers on the study.

"The causes of the varieties of colour in these mountains are as follows. First, there is the rocky structure of the mountain itself, which comes out bare in the bosses, as, for instance, continually in Ben Vorich (No. 1), which is the best example of ruggedness at Loch Awe. This bare rock gives a valuable cool grey tint, but grass grows where the soil holds, and this grass, as the ground is poor, reaches no more brilliant colour than a warm olive green. The most precious result of this conformation is that wherever water runs in wet weather *the grass is much greener*, and this produces the appearance of an infinite number of winding lines of green, running in and out amongst the rocks in the most wayward manner, but in reality always subject to the laws by which water flows. And it is these green stream-marks which indicate, more than anything else except *shadow*, the true mountain form. Although visibly enough defined, they are always gradated at their edges into the olive-green around, because the water does not always flow down them in the same quantity, and only occasional floods refresh the edges, whereas every shower nourishes the roots in the middle, which therefore produce the greenest grass. The trees at present (May) are of a dark olive green, but the places where the wood has been cut are reddish. In No. 2 there is little variety of colour just now, the principal elements of it being the usual olive grass and the rock structure under it. The exposed ground to the right on this mountain is redder, though still very grey. No. 3 has a very slender covering of grass, slashed all over with reddish openings. In No. 4, just under the figure, or a little to the right of it, the openings are redder than anywhere else. In No. 5 the bare rock scarcely appears at all, but there is a great intricacy of mosaic on account of the grass being patched with heather. In No. 6 the bare rock is *nowhere* visible, but there is the richest mosaic of grass and heather. As to the middle distance, beginning with the promontory, some trees are now in their richest spring green, whilst the evergreens

show dark amongst them, and therefore produce a telling contrast. The rest of the middle distance is a mosaic of purple and green, neither intense now." But all this, I fear, is becoming tiresome, and so let us get to the concluding sentence, which certainly seems to have been written by somebody who was trying very hard to analyse (or separate the elements of) the natural subject, and found himself baffled by Nature's inextricable entanglement. "*Objects come against each other continually where there is not contrast enough, either of colour or light, to separate them, and the consequence is an inextricable confusion*; this is especially noticeable in the leafless tree to the right, which is quite confused with the leafy one and the mountain background."

Here is only the very rudest analysis. Grass is greener in one place than another because it is better watered, hills are slashed with reddish openings in the grassy turf, or covered with a rich mosaic of purple and green. There is another kind of colour analysis incomparably more delicate, that of a colourist actually working in colour, for then, at every instant, he is analysing hues which no words can describe, no writing decompose. A colourist *must* be an analyst of colour—how far consciously so or not it may be difficult to determine, some colourists thinking and looking laboriously before they paint, others working (as it would seem) by happy instinct. But out of analysis, in every case, comes the astounding sorcery of making things look quite right by means that seem so arbitrary, and odd, and wrong. If you go to any great work in colour, and stare hard into it, at a distance of six inches, you will see queer dots and streaks of colour quite unlike what lies on that part of the natural subject, but which tell truly at the right distance, because they are *concentrations of colour elements gathered by the analysis of surrounding fields of colour*. They are true essences, obtained by analysis.*

* There is a curious resemblance between the faculty of analysis in seeing colour and in tasting food. Many of us can know that a dish is badly cooked without being able to say why. Any practised analyst of flavours, a good cook, or an epicure, can somehow separate the most composite flavour into all its elements, and so finds out at once which element is superabundant and which deficient. The faculty of musical analysis is of the same kind. A good musical critic not only

8. *Critical analysis of compositions.*—Art-critics sometimes analyse pictorial compositions with a view to ascertain the laws of composition. True composers, I imagine, rarely, if ever, analyse their own work in this way, and the main use of such analysis is that it makes us admire good compositions more and enjoy them better. The sort of analysis with which critics often amuse themselves may be best understood by an example, and in order to be quite sure that the composition selected for examination is accessible to all readers of this Review, I will choose the drawing by Nicholas Poussin, a photograph of which was given in the second number.

It is a building of many forms, apparently acting in perfect freedom, into one structure of a character so peculiarly artificial that composition of this perfect kind is never found in any natural group. Nature gives abundant hints and suggestions, but never quite composes, in our human sense; just as the murmurs of waves and the whistling of the wind may suggest musical ideas, but never play tunes. In this drawing the structural arrangement of the group is obvious at a glance. The centre is the head of Pan's image. A canopy is formed over it, not only by the trees, but by an imaginary arch begun at one side by the arm and trumpet of a faun, and at the other by the arm and timbrel of a nymph. See how curiously the right arm of the faun continues the curve of the arch, and as the hand did not go far enough down it holds a piece of drapery which carries the line almost to the thigh of the kneeling faun, which really bears, on that side, the weight of the arch. On the right the arch is continued by three flying pieces of drapery, and the body and leg of the boy, his foot in the right-hand corner being the termination of the arch on that side. Under this imaginary arch is another easily traceable, one of which the head of Pan's image is the keystone. This second or inner arch is constructed on the right of the outspread arms and head of the nymph taking

<p>hears the <i>whole</i> of a chorus, but he hears all the parts separately, as well as simultaneously. And it seems probable that a composer, when writing an opera, hears in</p>	<p>his imagination combinations of sound, which he has to analyse before making out his score.</p>
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the flowers, the head of the child who carries the flower-basket, and the head, body, and left leg of the boy who is helping the drinking satyr. On the left, the same arch runs from the right knee of the kneeling faun through his body and head to the head of the woman on the goat, then through the faun's head at her side to the left hand of the nymph carrying the faun, whence the ascent to Pan's head is very slight. The reader will observe how curiously all the other forms support this arch, or correspond to it. The arm of the kneeling faun, the woman's outstretched arm, the arm of the faun at her side, are built together compactly. And observe that the faun on the nymph's shoulder keeps its right hind-leg lower for the same reason. To complete the composition, there are *festoons* of forms *under* Pan as well as arches above him. The most important festoon begins on the left with the inclined body and the extended right leg of the nymph on the goat. It reaches the ground in the thigh of the fallen satyr, and rises again through his shoulder to the body of the stooping faun. See how the three heads of the stooping faun, the drunken satyr, and the boy, carry the festoon up regularly on the right. There is also a smaller festoon nearer Pan descending from the uplifted hand of the nymph who carries the faun, through her right hand, and along the faun's head, to the shoulder of the nymph who has pushed down the satyr, thence it rises through her head to the drapery of the nymph taking flowers, and through *her* head to the timbrel. A lower festoon is completed by the flower-basket thrown down in the foreground, to which the foot of the riding nymph points, and the trees in the background are strengthening pillars within the larger or imaginary arch. The composition may be summarily described as a central image of Pan surrounded by arches and festoons of combined forms. It is a real *structure*, not a fortuitous agglomeration. Much more might be said of it in this way, for the smallest details quite curiously corroborate what has been already advanced, but this analysis is long enough to be read with patience.

9. *Artistic analysis in technical methods.*—Painters with a strong analytic tendency often try to separate the work of

painting as much as possible, because such intellects find difficulties conquerable in succession which, to them, are insuperable when united. The excessive technical difficulty of painting consists in this, that with one and the same touch the artist has to give true form and true colour—it is like a game at billiards where you have to hit two balls with one stroke, with the difference that in painting misses are injurious to the beauty of the work and are hard to retrieve. The finest execution is therefore always marked by great power of synthesis, of which more presently, but it is safer for artists who are not endowed with that power to divide the difficulties as if they were hostile armies, and attack them separately. Such painters often work in a sort of mosaic on a carefully prepared design; and as working with mixed tints is a kind of synthesis, they sometimes carry the analytic principle so far as to resolve the tints into their components, and paint with small touches of quite pure colour. The practical analysis of natural tints has never, I believe, been carried farther than by Whaite and Alfred Hunt, who succeed in rendering them with remarkable brilliance on the principle of resolving compound tints and representing them by the juxtaposition, or superposition, of the component colours. It is right to add that conquering difficulties by dividing them was not the only object of these artists. They perceived that the brilliance of pigments was always dulled by mixture, and that the too common modern practice of unlimited intermixture led to ruinous results. To avoid this they adopted the plan of working in pure colours on a white ground, and, as they liked form, they chose to work on a careful design. But the analytic tendency in execution is by no means confined to these artists and their school. We observe it in much modern English work. Holman Hunt's practice is analytic, indeed the pre-Raphaelite way of work is naturally analytic, because pre-Raphaelitism has, from the beginning, been an analytic movement, and may be best defined as a new analysis of nature. When pictures are painted on careful designs and finished part by part, it is analytic execution. When they are first blocked out roughly in formless masses and brought forward all at once into drawing and detail, it is syn-

thetic execution. Of course in the first instance there must coëxist considerable intellectual power of synthesis, and, in the second, of analysis, but as regards execution the distinction is real.

Pictures painted analytically are objects of much contempt to critics who admire exclusively the opposite principle of work. They deny to such art the title of "painting" altogether, and call it "coloured drawing." Having no prejudice against either process I may be trusted, so far, in speaking of their relative merits and defects. Analytic work is generally more carefully drawn and more pure and bright in colour; synthetic work is generally truer in effect, freer in handling, and more masterly in impasto. Whaite is an excellent example of the former, and Lambinet of the latter.

10. *Analytic systems of art-study.*—The principle of analysis may be carried very far in art-education. The pupil may have the difficulties so ingeniously divided for him as rarely to present more than one at a time for him to contend against. The good of this system is that by separating the difficulties they are more thoroughly understood and more easily conquered; the evil of it, that it in no way represents the struggles of the mature career of an artist whose supreme embarrassment is *not* the number of difficulties, but the fact of their intimate interunion. The pupil who has always been breaking the sticks one by one is likely to experience severe disappointment when he discovers that he cannot break the faggot.

Advocates for the analytic system of art-education generally attach such importance to drawing that they would have painting postponed until the pupil has acquired the power of accurate design. The following sketch of an analytic system of education in landscape will show how far the principle may be carried. As to the policy of adopting any such system in practice, it would be wise to do so only on condition of frequently laying it aside for a completely synthetic way of work. For example, a pupil who should work alternately six months with a severe analyst and six with a synthesist would escape the dangers peculiar to each method when followed exclusively.

1. Study of simple objects in black and white with the pen,

like Durer's wood-cuts, not recognizing local colour, and only using shading to help the expression of form. Common daylight permitted but no sunshine. Great attention directed to firmness and accuracy of line.

2. Study in black and white, aiming chiefly at the translation of local colour. No sunshine admitted. Form not so severely required as before.

3. Studies of the same objects in sunshine. In the attempt to render *light*, form and local colour not severely required from the student. This of course involves the careful study of cast shadows and reflected lights.

4. Analytic study of many classes of natural objects by the foregoing methods. Leaves, flowers, grasses, mosses, branches, twigs, trunks, stones, rocks (especially such portions of them as best show their structure), parts of mountains, bits of foreground, and so on. All the principal species of trees, rocks, &c., to be studied separately.

5. Studies admitting colour but no sunshine. These studies being entirely for local colour everything else is, for the time, treated as of minor importance. Repetitions of the analytic study of natural objects, this time with their local colour, and *for* it peculiarly.*

6. Studies for coloured sunshine. New analysis of natural objects in sunshine. Truth of sunlight and sun-colour all that is aimed at.

II. *Partial or irregular analysis.*—It is only in very recent times that the doctrine that everything is worthy of study has been admitted by artists, and even yet we find figure-painters who will not take the trouble to analyse landscape seriously and therefore cannot paint it at all. Ingres is a notable example of partial analysis; he has analysed the human figure, and can draw it well, but he cannot draw a stick or a stone, far less a wave of the sea or the ripple of a brook. But if the reader cares to seek for examples of partial analysis he will find them abundantly in the Exhibitions. The best painting requires an insight

* The best time for such study as this is in gloomy weather, after, or during rain. The local colours are then at their fullest, and still imitable.

so universal that nothing can escape it, and as this sort of insight is rare we find that one painter analyses one thing, and another another, but that nearly all of them miss some orders of truths. Partial analysis is indeed only another name for imperfect information, which cannot be hidden in painting, as it may in literature, by artfully passing one's ignorances in a parenthesis and loudly enlarging upon the little we know. The empty space in the painter's brain is represented by a corresponding emptiness in his pictures, and the critic will often find evidences of partial or irregular analysis.

The difference in *general* power of analysis between one man and another is also very great. A common painter contemplating nature is like a rustic staring at the stars, he can analyse the more obvious constellations, but behind them lie dim fields of cloudy light which he cannot resolve; and the greatest painters are like astronomers with telescopes, analysing much, and guessing at more, yet still always ultimately finding the last infinite and impenetrable mystery of things.

12. *Pernicious excess in analysis.*—When painters see detail very clearly, they are often fatally led into morbid or excessive analysis. In this state the artist perceives detail with surprising minuteness, and is, as it were, fascinated and blinded by it, than which nothing can be more dangerous to any painter, for then he cannot see one natural picture, nor even a part of it, but only the particles of parts.

We see the same tendency at work in other things. Grammar is an analysis of language, and may be of some use in its way, provided we do not weary ourselves with it. But excessive grammar is over analysis, and grammarians are often rendered insensible to the artistic beauty of great literary works by their petty grammatical habits. They will interrupt you in the finest passages to expatiate on the force of a particle. As there are two ways of reading Homer, that of the poet and that of the philologist, so also there are two ways of reading nature, the artist's and the analyst's.

13. *Premature synthesis.*—Synthesis, which is attempted before a sufficient power of analysis has been acquired and

exercised. The colour-work of amateurs who are so situated as to be able to devote little time to the practice of art, is nearly always rendered nugatory by premature synthesis. So also, very frequently, is that of artists by profession who are obliged to expose pictures for sale without having given sufficient time to analysis in the way of study.

14. *Synthesis in light.*—The lightness and darkness of each object, being relative, must be translated synthetically, that is, with continual reference to the rest of the picture. When this is not done, the parts may be separately true, yet false when considered with reference to the whole. The necessity for synthetic and artificial systems of light in pictorial art results from the difference in scale of natural and pictorial light, for, if they were the same, a part truly copied in its light and dark would also be true relatively to the whole, which it cannot be so long as our scale is shorter than Nature's.

There is also, in all good pictorial art, a synthetic and artificial arrangement of light. It very seldom occurs that a natural scene is illuminated in a way precisely fitted to the purposes of art, because the first want of human art is *unity*, and Nature, in those fragments of her creation which we make into artistic wholes; seldom cares to achieve unity. *The real unities of nature are so large as to be beyond the grasp of painting.* Her landscapes are fragments, but the globe is a rounded whole; her men and women are imperfect details, but the human race is a balanced being. Art takes tiny fragments of Nature's great wholes and makes little wholes of them. Nature's illumination is generally scattered—wants concentration. Good artists contrive, without violating the laws of possible phenomena, to light their pictures in such a manner that the light, instead of shattering the composition into fragments, shall bind and bring together all its chiefest elements.

15. *Synthesis in colour.*—Colour requires higher power of synthesis than anything else in art, for although analysis is of use in studying natural colour, it does not of itself enable us to make colour of our own, because, whether you will or not, in painting on any one part of your picture you are really painting

upon, that is, changing the colour of, the whole canvas at once, and unless you do this always synthetically you will never succeed. Every new touch changes all the touches already laid,—if warmer it cools them, if cooler it warms them, if brighter it dulls them, if duller it lends them brightness. This is so curiously true that visitors to the studios of painters constantly believe that the artist has been working on portions of his picture which he has never touched since their previous visits. And they are right.

16. *Synthesis in form.*—Commonly called composition. The synthetic arrangement of forms is strikingly apparent in all first-rate design, and it is one of the eternal distinctions which separate good design from photography. In photography the arrangement of forms can *never* be synthetic. You may group your models and materials as artfully as you like, there will be no synthesis. So in living groups of costumed models, called *tableaux vivants*, which people sometimes amuse themselves by getting up, it is not possible, by any amount of care in arrangement, ever to obtain artistic synthesis. Why?

Because synthesis in form does not merely *arrange* given forms, but runs into, and modifies, every line in the forms themselves. A great inventive artist never in a picture draws anything exactly as it is, but compels it into such shapes as he wants in that place, having reference all the time to all the other shapes either already put, or to be put, in all the other parts of the picture. Hence the imitation of artistic composition by grouping things for the photographer, or by *tableaux vivants*, is a manifest absurdity.

Something of the mutual effect of colours is observable in the relations of forms. They modify each other to a considerable extent by contrast; a stiff line seems doubly stiff beside a flowing one, and a slight curve is much more perceptible when you set it beside a straight line. Good composers avail themselves of this property with great skill, and their lightest grace and sturdiest strength are due to it.

17. *Synthetic systems of art-study.*—A difference of opinion exists amongst painters as to whether young artists ought to

begin to paint before they have mastered drawing, or only take up the palette when already accomplished draughtsmen. This difference may be stated as, on the one hand, an advocacy of the analytic system of art-education, and, on the other, of the synthetic. Sir Joshua Reynolds and Mr Leslie are amongst the synthesists; and I know a good painter, who, on finding that a young friend of his was drawing assiduously to improve his forms, recommended him most urgently not to draw in black and white, but rather try to improve his drawing gradually *whilst painting*, in other words, to study synthetically.

There is much truth in this view, and much importance is to be attached to the fact that since painting is, after all, work emphatically synthetic (being the union of many forms and colours and lights and darks into artistic wholes), it must be right to get the student as early as possible into the *habit* of synthesis. But painting is a synthesis of what? Of innumerable truths. And it is found, in practice, that the human faculties are not large enough to learn all these truths at once.

The most rational conclusion appears to be that the right principle of early study is analysis, but that between the period of studentship and that of mastery there exists an interval, in many cases long and laborious, when the artist is painfully acquiring the power of synthesis, that is, the power of expressing all at once, and harmoniously, the many different facts which he is already able to express separately.

Such are a few of the reflections which naturally suggest themselves, in one shape or other, to every painter who thinks about his art. But it is seldom that painters are willing to recognize the full value of *both* the two great mental operations which govern the art of painting. Some urge the necessity of analysis, the separation of aim in study, the resolution of all things into their component parts, and the conscious investigation of causes. Others, and these generally the greater men, say that all analysis is valueless except as a part, and by no means the most difficult part, of study, that for performance it goes a very little way; and these latter have such slight respect for the power of analysis, that they neither value it much in

themselves nor honour it in their fellow-artists. They assert, too, that a strong healthy eye, which sees things truly as they appear, and a retentive memory, which holds what the eye has seen, are better possessions for a painter than the power of minute analysis. And they are certainly right so far, that analysis becomes a habit, and always has a tendency to attach itself to some facts to the neglect of others, so that a skilled analyst sees a few things with supernatural clearness and is blind to everything which he has not analysed. On the other hand, a true synthesist sees quite *impartially*, and this impartiality makes him largely receptive. The analyst penetrates and resolves many things, but a perfect synthesist would receive all things.

The best state for a painter would, no doubt, be to see things all at once, in their right pictorial relations, and then to be able to keep the natural group or scene in his memory with perfect distinctness, and *look* at it, as one looks at a real scene, but without any effort of analysis, simply seeing and copying the complete picture in the mind. Painters are generally strong as they approach to this state and weak as they recede from it, the weakest state of all being when the artist finds himself compelled to think about what he is doing, and to analyse nature with full consciousness of his occupation. Nevertheless, simplicity of sight and strength of memory are so rare, that most painters are wise in making up for the deficiency of these, so far as they are able, by scientific accuracy of analysis and laborious gathering of registered observations. Yet, though it may be permitted to accumulate materials by such processes of separation, we may rest assured of this, that in all fine art, the supreme Lord of Construction, who, if present, makes precious the most meagre materials, and in whose absence all that knowledge can contribute and wealth procure will be lavished vainly, is that strong ruler Synthesis, whom Analysis may effectually serve, but can never either replace or represent.

THE REACTION FROM PRE-RAPHAELITISM.

By PHILIP GILBERT HAMERTON, ESQ.

THE paper on Analysis and Synthesis in Painting was written to clear the way for this. Having considered the great theoretical question at length, we can now dispose of this practical one briefly.

The Pre-Raphaelite movement is understood to have combined two very distinct aims: first, the intellectual elevation of art by the choice of noble and original subjects, and, secondly, its technical advancement by a new and minute analysis of nature. The movement was therefore at the same time very ambitious intellectually, and very arduous practically, requiring both considerable mental power for conception and enormous labour of hand for realization. In two words, the Pre-Raphaelites were intellectual and analytic, both to a superlative degree, previous art, in England at least, having generally been unintellectual (much of it even *bête*), and either nobly synthetic (Reynolds, Gainsborough, Turner), or feebly attempting synthesis (West, Haydon, &c.), or again partially analytic (Wilkie, Landseer), but never yet resolutely and thoroughly analytic.

The Pre-Raphaelite movement in painting was contemporary with similar tendencies in the outer public mind. We are generally more intellectual than men of the last generation, because more familiar with literature, and consequently with many forms of thought which find full expression in literature, yet have no sufficient room for development in the fragmentary patchwork of common conversation. The steady increase of

scientific studies has also given very many of us the habit of analysis. The father and mother of modern Pre-Raphaelitism were modern literary thought and modern scientific investigation of the facts of nature.

The reader is familiar with the chief products of the movement. He has a general idea of what constitutes a Pre-Raphaelite picture. But if he endeavours to construct a definition of a Pre-Raphaelite picture he will find it exceedingly difficult; I venture to add that he will not be able to construct such a definition at all without including some of the *defects* of Pre-Raphaelitism, and I argue that as in course of time, by a reaction natural to men of high artistic endowments, the Pre-Raphaelite leaders will probably get rid of these defects, they will then produce works which, however excellent, will no longer be recognizable as Pre-Raphaelite works, or distinguishable by the more obvious marks of the sect.

The marks of the sect were intellectual and emotional intensity, marvellous power of analysis, sensitiveness to strong colours, insensitiveness to faint modulations of sober tint, curious enjoyment of quaintness and rigidity in arrangement, absolute indifference to grace, and size, and majesty.

Now as the greatest artists hitherto have become synthetic as they approached maturity, and used analysis only for the acquisition of knowledge, it seemed likely that after a while the Pre-Raphaelites would begin to feel that so long as they combined the greatest possible amount of analysis with the smallest allowable degree of synthesis they were paying unequal worship to the dual deity of art. The pendulum had swung so far on the side of analysis that it needed little foresight to predict a movement in the opposite direction.

Besides, there was the question of individual temperament, a consideration not to be overlooked in dealing with an art so peculiarly the product of individual organizations.* It needed

* For example, the temperament of Horace Vernet. For Vernet to have attempted to paint like Holman Hunt would have been artistic suicide. Vernet, at the best, could only have made himself a third-rate Pre-Raphaelite, and as such would not have expressed one hundredth part of the conceptions he lived to realize.

not only wonderful patience to produce Pre-Raphaelite pictures, it needed also the peculiar faculty of dwelling long on one subject. Some men can do this quite contentedly, others cannot endure to do it at all. Leonardo really *liked* to be long about a picture, did not wish to see it finished, as some mothers do not wish to see their children become men and women. On the other hand, artists like Turner and Gustave Doré, being pressed by multitudes of conceptions, are impatient to get the idea of to-day expressed that to-morrow may be given to to-morrow's thought. It is evident that artists of this latter class will always seek for expeditious modes of expression, and refuse long elaboration, not because they do not see detail, but because they would rather utter a thousand thoughts briefly than ten thoughts elaborately.

Then, again, though Pre-Raphaelite work *when at its best* is very admirable, its aims are so high, and its pretensions so great, that it does not admit of mediocrity. No painter who held large views of his art could endure to produce second-rate Pre-Raphaelite pictures. Art which professes only to suggest and remind may fail in many things, and still be precious to us for its obscure hints of natural beauty; art which professes to be perfect imitation makes such immense claims that success is proportionately more difficult. Pre-Raphaelitism was only *too* uncompromising; for the art of painting is confessedly a compromise. And the minuter the detail you profess to give, the more accurate must your information be. Prudent men keep *within* their science, and do not profess to know everything; he who offers to tell us the *whole* truth has need of enormous knowledge.

It is on these grounds that I have always felt convinced that the Pre-Raphaelites would not effect that universal and permanent revolution in our school of painting which Mr Ruskin

Such as he was, without being in the strict sense a great painter, he expressed his particular talent most completely, and I argue that if he had attempted to be a Pre-Raphaelite that particular talent of his would never have found expression at all. But there need be little apprehension, in these days,

of such loss as this would have been; for men of original genius will not now submit to any system, however excellent in itself, when submission would involve the stifling of their own faculties, and the abdication of their own place.

seems at one time to have anticipated. That they have exercised a great and, on the whole, a beneficial influence is indisputable; that they will succeed in imposing the two principles of intellectual conception and technical elaboration on the English school generally is not to be hoped for. Still less is it probable that they will revolutionize the disciplined schools of the Continent.

One of the conclusions about painting to which I have been most unwillingly driven, is that it is not *necessarily* an intellectual occupation. There are painters who are intellectual men, and such men put an intellectual element into their art; but there are also very good painters who are not, in the strict sense of the word, intellectual. Good eyes and skilful fingers are of more practical importance to a painter than understanding. This is a reason why an intellectual *school* of painting is not likely to be realized, for in every school there will be men of strong sight and manual skill without much power of thought.

Then as to minute elaboration, the mightiest painting refuses it almost always, for master-painters will not waste months in expressing facts by copyism which they can express better *by their magic* in a day. That magic may be defined as the power of representing things with profounder truth by substitution of abstract results of study, than by imitation of the object. As the Pre-Raphaelites acquire this power they will desist from minute elaboration, and other artists endowed from the beginning with this gift will reject the Pre-Raphaelite discipline.

It was curious to observe this turning-point in the career of Millais. The following quotation from Mr Ruskin's Notes on the Academy Exhibition of 1857 marks it. "The change in his manner, from the years of Ophelia and Mariana to 1857, is not merely Fall—it is Catastrophe; not merely a loss of power, but a reversal of principle; his excellence has been effaced, 'as a man wipeth a dish—wiping it, and turning it upside down.'" The truth is, that Millais, before going on his new tack, was for a while arrested in his progress, even visibly receding, his uncertain sails shivering powerless in the wind. And Mr Ruskin, the most keenly interested onlooker, feeling instinctively that the Pre-Raphaelite period was over, raised this bitter cry of disap-

pointment and regret. Since then Millais paints better than ever, but he is no longer a Pre-Raphaelite. Take, for instance, the picture called "My first Sermon," a most charming, loveable, covetable work, but not in any obvious way bearing the marks of Pre-Raphaelitism. The thought is pretty and interesting, but not profound; the execution skilful, but not elaborate. It is a quite successful bit of popular painting, equal to Leslie in felicity of expression, superior to him in colour. But if "My first Sermon" is a Pre-Raphaelite work I am at a loss to recognize the signs by which it is known as such. And the illustrations to popular novels which Millais has of late years so richly given us do not visibly exemplify the principles of Pre-Raphaelitism.

It is of course difficult to prove positively that any artist of the realist schools is or is not a Pre-Raphaelite, because the Pre-Raphaelites have never publicly defined their doctrines; wisely leaving the public and the critics to find them out as they best might, and by this policy reserving much liberty of action. I have the greatest respect for Millais, who, though very unequal and with grave defects, seems to me as unquestionably a man of genius as either Keats or Tennyson, and as sure of immortality. But if Millais is a Pre-Raphaelite now, I see nothing to exclude Landseer, or Leslie, or any other thorough modern, from the sect. We have been told that one important distinction of Pre-Raphaelitism was that, whereas other men illustrated poets and novelists, the Pre-Raphaelites were to be their own poets, yet as Leslie illustrated Cervantes so Millais illustrates Mr Anthony Trollope. We have been told that another distinction of Pre-Raphaelitism was its care and labour in detail, but the present work of Millais is not so careful as that of Gérôme, or Meissonier, or Blaise Desgoffe, yet nobody calls these men Pre-Raphaelites. We may be told now that this popularized art is the natural development of Pre-Raphaelitism, which is becoming freer in workmanship and more popular in subject, that is to say, that the school has developed itself into its opposite, as Protestantism sometimes "developes" itself into Romanism. This is not development, it is reaction. Now either Pre-Raphaelitism

has a peculiar doctrine or it has not. If it has a peculiar doctrine, in what respect is that doctrine exemplified in the present work of Millais, and *not* exemplified in the work of Landseer and Frith? And if Pre-Raphaelitism has no peculiar doctrine at all,—what is it?

There are states of the public mind which produce artistic results at particular times which, for lack of the necessary heat and excitement, no subsequent epoch can ever engender. And in these days we live intellectually so fast that such epochs occur every twenty years. They leave their mark in some work of inimitable art, never again to be produced by the intelligence of man. *Marmion*, *Ivanhoe*, *Faust*, *Don Juan*, *Jocelyn*, *In Memoriam*, *Vanity Fair*, are not to be written twice. And I could name as many pictures which are not to be painted twice, but in this place it is only necessary to point to Hunt's "Finding of the Saviour in the Temple," as the culminating and representative Pre-Raphaelite figure picture, and Brett's "Val d'Aosta" as the culminating and representative Pre-Raphaelite landscape. Those pictures had the qualities, *and the defects*, of the sect. There could be no question about how those works ought to be classed; they stood as visibly distinct from other forms of art as soldiers in full uniform do from a crowd of civilians.

But since then, Pre-Raphaelitism, having produced the one or two representative works in which it seems to be a law of nature that each new thought shall embody itself, is losing its individuality, and melting into other art as an ice-berg drifting southwards slowly melts and loses itself in the warm seas that there surround it. It will exist still, as water exists mingled with other water, but it will be no longer a definite, visible, isolated power.

Force is not lost, but it becomes untraceable when diffused, and is only recognizable by us when concentrated, or at its source. Pre-Raphaelitism has been unquestionably a force—a very great force,—and its effects, though it may cease to exist, will be lasting. It was a strong and beneficial reaction from indolent synthesis to laborious analysis, and from mental

inactivity to new thought and emotion—a great sharpening of the sight and rousing of the intellect, and even a fresh stimulus to the feelings. The irresistible pendulum swung then towards analysis and thought, it is now swinging back towards synthesis and manual power. Such reactions take place in the private lives of individual artists. They try hard for synthesis and unity, then find the details weak and give themselves up to analysis; after that they perceive shortly an alarming lack of unity, and so swing back to synthesis.

The representative of the most recent tendency is Mr Whistler. Of his work as an etcher I shall have to speak at length before long. As a painter he has the rare faculty of *true* oil-sketching, selecting with certainty the most essential truths. Mr Whistler's merits may be best expressed in this way. Given, a canvas so many feet square, and so many hours to cover it in, Mr Whistler will put more truths, and truths of greater importance, upon that canvas in the given time than most of his contemporaries. Such a faculty is of the utmost value to a landscape painter on account of the rapid changes of vegetation.* Mr Whistler seems insensible to beauty, which is a grievous defect in any artist, but his work is redeemed from vulgarity by strange sensitiveness to colour and character. It is audacious, almost impudent, in manner, but it is not affected though it looks so at first, and even its audacity is based on directness and simplicity of purpose. I blamed his "Woman in White" because it was hideous, and hideous pictures are always detestable, however meritorious. But the "Woman in White" was full of strong work.

Nature is perpetually breaking bounds. We hedge thought round with formulas, and in a few years, being too narrow, they are broken before we are aware of it. The Pre-Raphaelite

* No summer landscape can be painted from nature if it takes more than a month, no spring or autumn landscape if it takes more than a fortnight. I am disposed to believe now that the most precious results of landscape painting are frank and

genuine colour-sketches done from nature at high speed. Anything further must be done in the studio, and it is doubtful whether the studio elaboration is in all cases worth the rough note from nature.

boundaries exist no longer. "Even Pre-Raphaelitism," says Mr Ruskin, "is degenerating and forgetting the principle with which it set out—that nobility of subject is a main thing in painting; * nay, the Pre-Raphaelites are forgetting even conscientiousness of workmanship." Still we owe them the acknowledgment that they taught us, at a time when we needed the lesson, that nature repays every new analysis, and that art may be grave and thoughtful.†

* Mr Holman Hunt is said to be engaged on a picture of the scene upon London Bridge on the night of the illumination in honour of the arrival of the Princess of Wales. There is much in this choice of subject which betrays the evil influence of the art-speculator. It is a subject precisely suited to a sensation picture. It seems to trade on the great popularity of the Princess. It appeals adroitly to the London crowd by giving it a picture of itself. It affords no ground for noble emotion, but plenty of ground for vulgar interest, and occasion for popular comment. The painted illumination will excite a sort of interest akin to that of the real illumination (though weaker in degree), which was neither intellectual nor nobly emotional, only sensational. The picture will be valuable as a record of the most extraordinary national excitement of modern times, and is likely to be a very successful speculation in the pecuniary sense, but for such a subject to be chosen by one of the chiefs of an

intellectual school of painting is an exceedingly bad symptom.

† It is difficult to estimate how far the decline of Pre-Raphaelitism might still be arrested by Mr Dante Rossetti, but that painter, with an indifference to popular applause which we might admire if we did not lose so much by it, will not exhibit, and so deprives the Pre-Raphaelite cause of the strength derivable from his labour, and the honour due to his singular yet true genius. There was a little rumour last year that Rossetti intended to get together his principal works and make an exhibition of his own, but it is now believed that this project is deferred or abandoned. A still better plan would be if all the genuine Pre-Raphaelites would borrow for a while such of their works as are strictly illustrative of the Pre-Raphaelite idea, and exhibit them all together. If they still care about the vitality of that idea, such an exhibition might yet keep it alive.







VIRGIN AND CHILD, *by* DONATELLO.

RECENT ADDITIONS TO THE NATIONAL ART COLLECTIONS.

AN admirable picture bought last year for the National Gallery caused great diversity of opinion among the connoisseurs. It was attributed to two different masters, contemporaries, equals in talent and reputation, who for some time had worked side by side, were united by ties of relationship as well as of study, but who nevertheless differed widely in their manner. The superior learning and discernment of Sir Charles Eastlake at once led him to ascribe it to Giovanni Bellini, although many deceptive indications pointed to Andrea Mantegna as its author. In a recent journey to Venice I had the opportunity of recognizing, by unmistakeable analogies, the accuracy of Sir Charles Eastlake's judgment.

Now the public, unacquainted with these long and difficult investigations, often ridicules the uncertainty of connoisseurs. The true connoisseur is seldom very positive in his assertions, has to overcome many doubts and hesitations before he can pronounce decisively: his test for the acquisition of a work is its merit; people in general think only of the name to which it may be ascribed.

These reflections I remember occurred to me in reading the opinion of a member of parliament, who, blaming the administration of the National Gallery, said that no work should be purchased unless with a certainty as to its author. The honourable member would have been perfectly justified if the

Gallery still pursued the old system, so wisely abandoned by Sir Charles Eastlake, of limiting its horizon to paintings of the 16th and 17th centuries. It is not too much to expect in buying a Guido, a Sassoferrato, or a Salvator Rosa, that these at least should be genuine and authentic; one has not then too much for one's money. But in the assemblage of admirable works brought together by Sir Charles Eastlake, he has raised an edifice to art, in which some of the most valuable materials are at the same time the rarest and the least easy to assign to a known name.

The National Gallery, like the Louvre, already contains some priceless works that continue to baffle our knowledge, and over which the veil which shrouds their authorship may remain eternally, without however hiding from us one particle of their beauty.

It should be remarked that precisely when minute investigation and study of a work have revealed all its merits and intrinsic value, the question as to the authorship arises. Now the public, that respectable, imposing, but not commonly enlightened section of the nation, care only for such works as can boast illustrious parentage. It is therefore a quarrel of daily recurrence between the public and those connoisseurs who, as the saying is, are satisfied provided a picture has all the sacraments—except baptism. We must accordingly accept with resignation this condition of doubt, and even of ignorance, remembering that it is the school in which knowledge develops itself.

On the other hand, how happy are we when a fine work is rescued from forgetfulness or destruction and restored to its true position, especially when it involves a great name!

I am not aware how far the good fortune of Kensington Museum in a recent purchase has attracted attention. Mr Robinson, the most indefatigable and acute of discoverers, found at a small sale by auction, and secured for the merest trifle, a marble, of which the forms were almost hidden by dirt, but which nevertheless betrayed the hand of Michael Angelo. He was struck with its singular beauty. Fortunately for the Museum no name

had been attached to it, otherwise it might have realized more hundreds of guineas than it cost pounds. It is a female head of which the mask is finished, the hair massed out, and the drapery of the head-dress indicated. I have no hesitation in saying, with a knowledge of almost every work from the great master's hand, that never did he approach nearer to ideal beauty, nor render with greater success an expression at once sublime yet feminine, while the marble seems to soften into tenderness under his hand.

On first seeing it, it gave me the impression of being the work of one of the happiest days of Michael Angelo's youth, before his great contests, before the bitterness of public life and its cares had soured him, strengthening the natural bias of his mind, and which when reflected in his subsequent works imparts to them a character of severity, ruggedness, and exaggeration. If we pass in review his female heads, even the most beautiful, they all partake of a virile strength which astonishes more than it charms; we are carried away by the sublimity of expression which stamps the work of genius, but the redundancy in form and the excess of useless vigour in the female figures distress and tire us.

As I could never believe there was any room for doubt as to a work from Michael Angelo's hand, I assume that every one admits the authenticity of the one in question. No written documents could augment its claim in my eyes, nevertheless I trust that Mr Robinson, and more especially the Museum, will receive with pleasure a statement of importance concerning this bust. In a journey to Bruges in 1862 I made a point of seeing the Virgin and Child attributed to Michael Angelo, and placed in the church of Notre Dame. I not only looked at it carefully, but made a correct drawing from it, and notwithstanding my prepossessions, notwithstanding the favourable opinion of men before whose judgment I am accustomed to bow, I could not trace in it the master's hand, and I wrote on the spot in my notes: "*La Vierge attribuée à Michel Ange est un très bel ouvrage qui le rappelle de près, mais qui doit être d'un de ses*

premiers élèves. Il y a évidemment plus de rondeur et de douceur que dans le maître, il y manque partout son inimitable caractère et sa fierté."

The year of the execution of this group is supposed to be 1503, and to support its authenticity, Vasari is quoted where he says that "at this time Michael Angelo made a circular bas-relief of a virgin, in bronze, for some Flemish merchants."

When we consider that at the same period he was commissioned to execute fifteen statues for the Cathedral of Sienna, the colossal David for Florence, a David in bronze for the Maréchal de Gié, and the Twelve Apostles, each four and a half "braccia" high, for the Cathedral in Florence; that in addition to this he executed the Adonis, and the Virgin for Agnolo Doni,—all this between the years 1501 and 1503,—it will be confessed that the order of the Flemish merchants was hardly likely to be accepted, and that supposing they did obtain a work from his hand, it is far more probable to have been, as Vasari says, in bronze, of which the model would cost comparatively little trouble. Another consideration has still more weight with me, and decides the question in my eyes. Beside the Pietà of St Peter's and the Virgin of Agnolo Doni, I find it impossible to place the Madonna of Bruges, feeble, soft, and deficient in character as it is.

Finally, the strongest proof in support of my opinion is to be found in the Kensington Marble.

In comparing the photograph of the head at South Kensington Museum with the drawing, which I made of the Virgin at Bruges, I was struck by the complete identity in the attitude, the coiffure, and all the details of the arrangement. The same model evidently served for both marbles, only one is a sublime work, the other a mild reproduction by a pupil. And the inference I drew is clear and direct; after a sketch from his hand one of his pupils modelled and executed the Bruges group, for the invention unquestionably belongs to the master. To assist him in the more difficult part, the head of the Virgin, it is very likely that Michael Angelo modelled it rapidly the size of life, and that the work perhaps of a single day pleased

him sufficiently to induce him to take the chisel and perpetuate in marble this admirable inspiration.

The conclusion I draw is that the head at South Kensington is the original work of Michael Angelo, while the Bruges group is, according to the practice of the time, the product of the "Bottega." The master's feeling is there, but without his soul and vitality. Could the two marbles be brought into juxtaposition, I am convinced the truth of this would make itself manifest. I may add that the Kensington head is life size, while the Bruges group is smaller than life. In this, again, I find a confirmation of my opinion.

Having dwelt upon these details in order to unravel a fact of history, I return to the marble at South Kensington, to pay my tribute to the great sagacity of Mr Robinson. I trust he will read with interest the preceding remarks, and I shall learn with pleasure, that his countrymen acknowledge, as warmly as I do, the obligation they are under for the real present he has made to Kensington Museum.

Many of the foregoing reflections would apply equally to the marble bas-relief by Donatello, representing the Virgin and Child, in which Mr Robinson showed the same just perception by recognizing at once the hand and chisel of the master. It appears to have been executed at the same period as the sculptures of the "Santo" at Padua. It rivals them in character and in beauty, and I consider it superior to anything which the Museum possesses from the hand of Donatello.

The purchase of the celebrated bronze patera, so long the inalienable possession of the Martelli family, is a crowning piece of good fortune for Kensington Museum.

This bronze, which Donatello executed for his patron Martelli, was preserved in their palace up to our own times, when it would appear that family exigencies compelled them to part with some of the trophies of the good taste of their ancestors. Brought to Paris with a celebrated bust by the same master, this patera was pronounced by amateurs to be the finest bronze ever executed since the time of the ancients, but we had again the mortification of seeing that its great pecuniary value alarm-

ed those whose duty it was to secure it for France. From the time it was known to be "in the market," however, Mr Robinson never lost sight of it, and after many delays succeeded in obtaining it for the Kensington Museum.

May I be permitted a remark addressed to those who clamour for titles to support the authenticity of works of art?

I give them notice that Gori, in his account of the engraved gems belonging to the Medici family, mentions two as antique, each of them representing one of the figures in Donatello's patera. And again in the Imperial work on the antiquities of Herculaneum, a supposed antiquity is quoted as having been brought to light through the excavations, which turns out to be a bronze reproduction of the half of this patera. The learned Gori has also pronounced *antique* a gem engraved from Michael Angelo's celebrated drawing, *L'Anima Dannata*.

This proves that in matters of art, erudition alone, valuable as it may be, is not everything. All Mr Robinson's erudition, and I can bear testimony to its extent, would not have sufficed alone to reveal Michael Angelo in the dirty, disfigured, unnamed marble. Happily for the work of the great sculptor and for the Museum, Mr Robinson has at his service another faculty—an instinct which seems a special sense created for art.

A great artist, now dead, told me that on arriving in Rome where he went to study, he rushed with the impetuous ardour of youth to a well-known gallery. He passed from one picture to another, dwelling only on such as attracted him, heedless of celebrated names. The owner, a Cardinal, watched him with curiosity, addressed some questions to him, and then exclaimed: "Questo Giovine ha un occhio!" Herein lies the secret. Unfortunately it is one that can neither be purchased nor taught. And I say also of Mr Robinson, "Ha un occhio!"

The trustees of the British Museum have for their part manifested equal zeal for the credit of their collections, and have recently voted the purchase of a work of art of the highest importance. Relying with just confidence on the learning and judgment of Mr Charles Newton, the keeper of antiquities, and adopting his recommendation, they have acquired for the pub-

lic a *chef-d'œuvre* of Greek art, which, after sixteen or eighteen centuries that it lay concealed under the soil of Paris, only saw the light to be withdrawn from France. It is a lamp in bronze of large proportion, in the purest taste, and admirably preserved. As all the facts concerning a discovery of this nature are of the highest interest and worthy to be chronicled, I give here the particulars, that have come to my knowledge. In 1863 some workmen, being employed in excavating for the foundations of a house about to be built in the neighbourhood of the Thermes of Julien, now the Musée de Cluny, had to seek for ground that had not previously been disturbed. They went deeper than any preëxisting foundation, and found an ancient funeral vault,—I am told a sort of columbarium with traces of painting still discernible. Unfortunately neither investigation nor record of the circumstance was made at the time, and the workmen took care not to attract attention to their discovery. Many antique objects were found in this vault, but only one seems to have had any importance, that one being the lamp now purchased for the British Museum.

This lamp was taken immediately to a well-known dealer in antiquities, who, since the commencement of operations for turning up the soil of the river and of the city, has made it his business to purchase every object thus brought to light, and by fair dealing has secured the confidence of the workmen. Out of his hands it passed successively into many others, the price being continually enhanced as its reputation spread, and the judgment of connoisseurs confirmed its value.

I myself witnessed the admiration it excited when first seen at the British Museum by a few gentlemen at the head of different departments; and while sharing their feeling, it was mingled with pain that will easily be understood that such a prize was allowed to leave France. But regrets being useless, let me at least absolve the proprietors, who before sending it to England ascertained that the French Musées declined the purchase. No description would give an adequate idea of the work in question, it requires careful examination to appreciate the perfection of the workmanship and the beauty of the style.

The learned antiquaries of the British Museum have, I believe, fixed the date of its execution about two centuries B. C. This is also my opinion. It has one peculiarity, which if not unique is at least very rare, and gives to it a special archæological value. Let me explain briefly that from the circular body of the lamp project right and left two sockets, each of which is ornamented on the under side with a mask, being the head of a faun with the eyes in silver. The central portion is surrounded with beautiful foliage exquisitely chased. To suspend it there are two dolphins represented as devouring those strange creatures known as cuttle-fish. Their tails in the air unite and support a ring, through which are passed bronze chains of wonderful preservation.

In addition to this, on each side of the lamp between the sockets spring the fore-parts of two lions, and it is here that we find the peculiarity alluded to. According to ancient custom the various parts of the lamp were soldered together with tin or lead. It would appear that one of the lions must have dropped off and been lost, but it has been replaced by a copy of the opposite one cast in bronze. This copy however was not executed by a Greek hand, but is of heavy Roman workmanship. It is a sufficiently near resemblance of the lost lion, but without his roar and energy. We miss both the life and the art. Nor have they given the silver pupil that animates the eye, but confined themselves to what was strictly necessary. Nevertheless the restoration itself shows the great value which the Romans attached to Greek work.

From Athens to Rome, from Rome to Lutetia, this lamp was probably the delight and admiration of its happy owners up to the time when it attained the supreme honour of being buried by the side of its master.

Such is the destiny of great works! They seem created for eternity, and their vicissitudes only serve to prove that no one has a right to claim their exclusive possession, for were they not meant to be the heritage of the entire human race? After Athens, after Rome, after the indifferent Lutetia, the Greek lamp now illumines London!

H. DE TRIQUETI.

PAUL DELAROCHE.

IN studying the life and works of Horace Vernet we have most naturally been led to a similar study of his illustrious son-in-law, Paul Delaroche. Horace Vernet, we have said, was eminently French, as well by his character as by the nature of his wholly original talent. The earnestness with which he applied himself to depict the victories of France has procured him the glorious title of "*Peintre national de la France*." Paul Delaroche represents quite another side of French art, the purely æsthetic side, for he aimed at the loftiest end of art,—to reach the spiritual by the material. Though a painter of historical scenes, he did not attempt to represent action and combat; he sought rather in the dramatic scenes which the English annals furnished him with, as well as those of France, the history of the heart and its sufferings; and he possesses in the highest degree the gift of exciting the deepest emotion.

Paul Delaroche occupies a considerable place in the history of French contemporary art. He may be looked upon as the *résumé* of the efforts of the modern school. Though his talent may be termed "eclectic," he remained "himself," and whilst participating in the general progress nevertheless preserved his own peculiar character. And thus he became the interpreter of aspirations common to all; preserving a just medium between the violence of the innovators, such as Eugène Delacroix, and the retrogressive efforts of the followers of David.

Paul Delaroche, however, did not, any more than Horace Vernet, create a school. The distinguished pupils who came from his studio have all retained their original talent. He never imposed upon them any fixed method, any absolute aspect of the beautiful. How could he have done so? for he himself, all his life long, perpetually aimed at greater perfection. The end he had proposed to himself, *truth in art*, to the attainment of which he devoted himself with immovable constancy, this is the noble legacy he has left to his pupils. It is expressed in these lines written to one of them :

“Je veux que tu arrives plus haut, et si je puis t’y aider, crois bien que tu me trouveras toujours prêt à te donner de nouvelles preuves de ma franchise et de mon affection. Sois plus entreprenant ; les grandes entreprises, tu le sais, développent les hommes d’avenir. Un beau sujet, du courage, de l’obstination, de la foi, et le succès est au bout. Sois toujours ton meilleur critique, mais aussi affranchis-toi de ces puériles obligations d’imagination matérielle qui atténuent, refroidissent et énervent la pensée. *Il faut qu’un artiste oblige la nature à passer à travers son intelligence et son cœur.*”*

This is the whole story of his genius. His intelligence, his spirit, his heart can be read in every one of his works, before which it is impossible to stand without remembering that word of his which so well portrays his soul, which was always inclined to sadness : “Vous savez avec quelle ardeur j’accepte tout ce qui peut briser le cœur.”

Paul Delaroche was born in Paris on the 16th of July, 1797. His real name was Hippolyte,† and the name under which he became celebrated was a *nom de caresse* given him in his family. He did not, like Horace Vernet, belong to a family of great artists. Yet his father was a clever connoisseur, and his uncle, Mr Joly, was the keeper of the prints at the Bibliothèque, and was profoundly erudite in matters of art. In such circumstances the natural inclination of Paul Delaroche was developed without any of those obstacles or struggles which so often mark the

* Letter quoted by Mr Halévy, *Moniteur Universel*, Oct. 4, 1858.

† Previously to the year 1827 his pictures were signed either “H. Delaroche,” or “Delaroche jeune.”

first steps of an artist's career. He had a brother older than himself, whom he loved dearly. Both of them wished to become painters, and their father, to avoid the remotest danger of a rival, which might have destroyed their friendship, advised them to study different styles of painting. Jules, the eldest, entered David's studio, and Paul that of Watalet the landscape painter. But Jules soon gave up painting, and his brother, who had failed at the competition of 1817 for the "*grand prix*," renounced landscape for historical painting, and entered the studio of the Baron Gros. There he made rapid progress, and at the Salon of 1822 he exhibited two pictures, a *Descent from the Cross* and *Josabeth saving Joash*. Very little is said now of the first of them, which is in the chapel of the Palais-Royal. And even at the time the attention was entirely given to the other, which was a picture of real worth but of too pompous a style, a fault belonging to Gros's school. Paul Delaroche was still very young, he was only five-and-twenty, and could not yet have freed himself from the influence of the two opposite educations he had received. He rather endeavoured to reconcile them, and this explains the inefficiency of the execution and the excess of expression in the picture of *Josabeth*.

That epoch is one of high interest in the history of art in France. The young painters, seeking a new course, were introducing themselves to notice by their own genuine qualities. In 1819 Géricault had exhibited the *Wreck of the Meduse*, which placed him so high in public esteem, and made him for the young artists the representative of the tendency and of the faith of the modern school; Ary Scheffer, the greatest spiritualist of the French painters, was beginning to be known; and Eugène Delacroix, a few years younger than Paul Delaroche, made his début in the Salon of 1822 with the picture of *Dante and Beatrice*, the violence of the execution of which testified to the ardour of revolt against, and the challenge thrown down to, the followers of the old method. Delaroche, with his elevated and scrupulous mind, his pure and noble imagination, required time and thought to develop himself. He sought for the encouragement of public opinion also, and followed the impulse

given to ideas rather than attempted to direct it. The audacity of Eugène Delacroix encouraged him to shake off the yoke of the classical school, without thinking of engaging in the contest upon the ground belonging to the painter of *Dante and Virgil*. And the advice of Géricault completed his conviction.

A fortuitous circumstance had brought them together. One morning, soon after the opening of the exhibition, Delaroche was wandering in the room where his pictures had been placed, hoping to overhear a few words of encouragement. Two men stopped before his *Josabeth*, and seemed to discuss its merits. One of them praised some parts of the picture with warmth and authority. It was Géricault. The joy of Delaroche in recognizing him can be imagined. The next day he procured an introduction to the master who had, without knowing it, given him encouragement personally, and from whom he hoped to obtain other advice. Géricault was touched with the appeal of the young artist, and without playing the professor, spared no pains in giving him counsel and instruction.

A close friendship united the two painters, and a few days before Géricault's death, Delaroche had his picture *St Vincent de Paul* carried to him that he might receive his last advice and encouragement.

The two pictures which Delaroche exhibited in the Salon of 1824 increased his reputation. His characteristic moderation made of him, according to Mr Delaborde's expression, the *Girondin* of art, and the circumstances of the moment had, perhaps, as large a share as the qualities of his pictures, in the immense success they obtained. *Joan of Arc*, ill in her prison, and questioned by the Cardinal of Winchester, is a piece full of truth, but rather cold in execution; and the same fault must be found with the *St Vincent de Paul* preaching before the Court of Louis XIII. in favour of deserted children. In the picture of *Filippo Lippi* at the feet of Lucrezia Buti, Delaroche is not true to Vasari's story. Nevertheless the progress made since the *Josabeth* was immense, and contained the promise of still greater advance. The expression of the thought was no longer embarrassed by the indecision of the brush. The artist did not

now aim at producing great effects, but at the supreme end of all art—truth. This is clearly seen in the charming picture of *Flora Mac Donald* carrying relief to the young Pretender after the battle of Culloden, which he painted in 1825; and still more in the *Death of the President Duranti*,* exhibited in 1827. This piece is free from all theatrical affectation, and in its execution we find realized this thought, which Paul Delaroche had laid down as a theory, and which he reduced to practice with wonderful skill: “L’analyse des événements purement humains, la représentation des faits au point de vue dramatique et sous leur aspect, non le plus grandiose mais le plus probable.” In the centre of the picture the President is seated in his official robes, and stretches his right hand to take his barrel cap from a table beside him, on which stands a crucifix. He is turning his head with calmness and dignity towards the ruffians who attack him from behind. With his left arm he clasps his wife, who is on her knees beside him, embracing him, and has fallen so that the infant in her arms lies on his lap, and looks out with astonished, half-fretful eyes. Behind her, his little son kneels in agonizing entreaty to the murderers of his father. On the left hand, one monk leans on the back of the President’s chair and covers his eyes, another grasps and turns upwards the pistol of one of the assassins, another ruffian has seized the President by the shoulder, and menaces him with his clenched fist. Behind the kneeling child a third monk rushes forward, and presses back the crowd of armed men who have forced their way into the convent, where Duranti had taken refuge. There is a great crucifix on the wall, and behind the table a window, the stained glass of which shows the Virgin with the infant Christ.

This picture presented great difficulties, arising from its dimensions, the figures being larger than nature, and from the details of costume. Delaroche conquered them; and by executing these accessories with scrupulous fidelity, he skilfully maintained all the importance of the principal parts of the painting. The head of Duranti is rendered with rare energy.

* It is the property of the *Conseil d’Etat*, *Quai d’Orsay*, Paris.

But he has not succeeded so well in the *Death of Elizabeth*,* which appeared in the same salon. Here the dramatic character of the scene is lost in the tumult of accessories. The head of the Queen is full of energy, but the eye is attracted by the rich cushions upon which she lies, and by the singular costumes of the women and of the lords around her. Though this picture was received with immense applause, Delaroche was not satisfied with it, and it always was that one of his works with which he was least content. Several years afterwards he omitted it from a catalogue of his paintings which he amused himself in making with one of his friends, and when he was reminded of it, he answered: "Je ne compte pas celui là." His accurate mind perceived that he had taken the wrong road in giving to the accessories a prominence which was prejudicial to the essential parts of the compositions; and from that time he worked unceasingly to correct this fault.

Many other pictures were exhibited with the two we have spoken of, amongst which were a touching *Scene on the evening of St Barthélemi*,† the young Caumont de la Force being saved by a marker of the tennis court, Du Verdelet; and the *Taking of Trocadero*, a noble page of history which can be seen at Versailles. The figure of the Dauphin is fine and noble, as he stands surrounded by his staff, and following with his telescope the advance of the troops.

These pictures and others, which the public began to speak of, had before 1830 given very great importance to the name of Paul Delaroche. Aspiring to regenerate obsolete doctrines, he belonged by the nature of his talent to the "*parti du mouvement*," and consequently he was at the time of the revolution one of the most conspicuous men. He did not however take any part in the events of July. Entirely occupied with his art, he was moved by no political passions, and it is quite wrongly that in *Cromwell*, and *The Children of Edward IV.*, which he exhibited in 1831, allusions to contemporary events have been

* At the Louvre. The profile of the Queen is taken from the seal on the warrant for the execution of Mary Queen of Scots.

† At the Museum of Kœnigsberg.

discovered. Delaroche never, as H. Vernet was accustomed to do, made of his brush an instrument of polemics. He was in the choice of his subjects an historian and a moralist, not the leader of a party.*

The Salon of 1831 placed him on the first rank, and it was one of the happiest moments of his life as an artist. To account for it, it will suffice to look at the list of his paintings which were there exhibited. We see there the startling picture of *Cromwell*† lifting up the lid of Charles I.'s coffin to look once more at the features of that unfortunate king. *The Children of Edward IV.*,‡ the effect of which is so painful, so striking, and yet so simple: a simple line of light under the door indicates the approach of the assassins of those two children seated close to one another upon the bed, the youngest leaning against his brother and listening with fear. *Richelieu*,§ weakened by disease, seated in his gorgeous barge and towing the small boat in which are Cinq-Mars and de Thou, whom he will have beheaded at Lyons. And *Mazarin Dying*,|| surrounded by a large company of lords and ladies of the court, and his niece showing him the cards she is holding for him at a card-table placed close to his bed. These two last pieces are admirable in tact and in *finesse* of execution, of art (in one word), and whilst the mass of the people were charmed with the vivid reality of his pictures, the artists acknowledged and admired his wonderful resources and original talent, so that he won the approbation of all.

Three years later he rose still higher with his *Lady Jane Grey*,¶ and the *Assassination of the Duke of Guise*.** The *Lady Jane Grey* was received by the public with extraordinary enthusiasm. But now the artist would be reproached with having taken too great a delight in horrible details. The noble victim with her eyes covered and feeling for the block with trembling hands, the straw soon to be stained with her blood,

* M. H. Delaborde.

† At the Musée of Nîmes.

‡ At the Luxembourg.

§ Pourtalès-Gorgier Gallery.

|| Ibid.

¶ Belonging to the Prince Anatola Demidoff.

** Belonging to H. R. H. the Duke of Aumale.

the axe of the executioner, too obviously, impress sensitive minds; but the *Assassination of the Duke of Guise in the Castle of Blois* more than any of the preceding pictures of Delaroche marks his purely historical manner. It is a real master-piece in taste, truth, and intelligence. The face of Henri of Guise, as he lies stretched at the foot of the bed in the King's apartment, is noble and stern, and he seems even in death to threaten with his proud contempt the cowardly assassins, who hasten to meet the King with their arms in their hand as fresh from the murder, and with great excitement are enlarging upon their services to him; except one, who, with his back to the spectators, is coolly sheathing his sword. The King, livid and trembling, timidly lifts up the *portière*, behind which he was hid during the assassination, and by a suspicious look at his pale victim endeavours to make sure, from a distance, that he is really dead. A chair overturned and the carpet near the bed disordered alone show that a struggle has taken place. The void space between the assassins and the Duke's body, and a little spaniel who seems to be scenting the blood, add to the genuine horror of the scene. It is impossible to unite a more delicate observation with a greater energy of sentiment than has been done in this picture, and the moral import of such a scene has never been so well depicted.

Now that we have seen our artist rise by degrees to most deserved fame, let us for a moment consider the man. The choice of the subjects for his paintings, which were in general dramatic and mournful, make us expect to find him inclined to sadness. And, in fact, Paul Delaroche was of a melancholy temperament. He was seldom seen smiling, and even in the midst of happiness he retained his sad expression. "*Paul a le bonheur triste*," said his sweet wife. His appearance was cold and reserved, but under this coldness was hid a warm, sympathizing, generous heart. He knew how to compassionate the misfortunes of his fellow-creatures, and his friends never found his friendship at fault. He was uprightness and kindness itself; and was beloved by his pupils although they never approached him without respect and even deference. "*Sa bonté rayonnait*

sur eux," said M. Lenormant; and we can cite this beautiful testimony of one of his dearest friends, M. P. A. Labouchère, who speaking of the twenty years of intimacy spent with the illustrious artist, said: "I never was so happy." It was to the same friend and at the beginning of their acquaintance that he wrote these charming words:

"Quoique notre liaison soit bien jeune encore, quoique nous ayons eu à peine le temps de nous regarder en face, j'attache beaucoup de prix à votre amitié, et je veux la mériter. Vous me l'offrez avec trop de franchise pour que je n'y croie pas. Je remercie dans toute la sincérité de mon cœur votre heureuse idée qui me fournira les moyens de vous prouver que de mon côté, je ne suis pas un menteur *et que je sais aimer mes amis.*"

One of his distinctive characteristics was a deep sense of the dignity of the painter, a sentiment which can spring only in a proud and noble heart; proud as becomes every elevated soul, but which made him cold in his ordinary demeanour. He cared very little for appearance, provided that in everything he had the sanction of his conscience. He was, above all, the man of duty and work. No artist ever laboured more conscientiously, or was a more severe judge of himself. Totally unlike Horace Vernet, who executed a large picture without any preliminary sketch, Paul Delaroche composed his works with much toil, and after scrupulous research and long meditation. He generally began by making a very small drawing of the subject he wished to execute; he next made a water-colour rather larger, and after that placed his composition upon a plank with small rough models in red wax and pieces of cardboard, to observe the effect of light and shade; and it was only after having made separate studies of each figure that he transferred his composition to the canvas. He even very often scraped off what he had passed months in painting, if a new idea seemed to him better than the former one; and upon many of his pictures might be found as many as three paintings one over the other. He proceeded in the same way for the portraits, making first a small drawing, which by means of squares he copied in the proper size on his canvas. He was

an indefatigable worker, and the great reputation he had acquired made him still more scrupulous and less easily satisfied with his work; aspiring always at greater perfection, he spared himself no pains in his struggle to attain it. "Je ne comprends pas," said he, "qu'on puisse être le second dans quoi que ce soit."

Paul Delaroche was admitted to the Institute in the year 1833, and while he was finishing his picture, *the Death of the Duke of Guise*, the Government offered him the decoration of part of the Madeleine. Delaroche (whose ideas in matters of art were very just and most decided) replied that the work would want unity if it were confided to several artists, and that he would accept it only on condition of being employed alone. At the same time he engaged to decorate the whole of the Madeleine for the price which had been offered him for a part only. And M. Thiers, then Minister of the Interior, after some hesitation, assented. Delaroche was at first rather alarmed at the magnitude of his enterprise, which also required him to depart from the style he had chosen. He had scarcely yet attempted religious subjects, and he wrote to a friend:

"Je vous avoue qu'à première vue, la proposition m'a fait peur. J'ai si bien compris ce qui me manquait pour accomplir une pareille tâche que je me suis laissé aller d'abord à la tentation de la refuser. Tout bien considéré pourtant, j'ai changé d'avis. Je suis peintre: je dois à l'art et je me dois à moi-même de ne reculer devant aucun effort. J'irai faire mon noviciat en Italie, et quand je me sentirai bien approvisionné, je reviendrai me mettre à l'œuvre."*

And so he set out for Italy, but not before he had arranged his compositions, the details of which he intended to modify after his study of the great masters. On his way to Rome, Paul Delaroche stopped a long time at Florence and in Tuscany, by the very cradle of Italian art, and seeking the spirit of Dante impressed on the pictures of the Masters of the 14th century. Then, with the two friends who accompanied him,† he went to

* From a letter quoted by M. H. Delaborde: *Revue des Deux Mondes*, 1^{er} Mars, 1857.

† MM. H. Delaborde and Edouard Bertin.

the monastery of the Camaldules situated at the summit of the Apennines, and inhabited by a few monks only, and secluded himself there. In this austere retreat he worked with unceasing ardour at his sketches for the Madeleine. M. Ampère, who was then making his "*Voyage Dantesque*," joined the young artists, and never before had the convent entertained so many or such distinguished visitors. When at the end of two months Delaroche left the monastery, the monks asked him for some token of his stay. He complied with their request, and drew upon the wall of his cell a life-sized Madonna, which has been religiously preserved.*

Delaroche then went on to Rome, where he continued his studies; and there it was that in the beginning of 1835 he married M^{lle} Louise Vernet. A short time before this he wrote the following lines to M. P. A. Labouchère.

"Tout ce qu'on vous a dit de M^{lle} Vernet me touche infiniment, et je remercie sans les connaître les personnes qui ont une si bonne opinion d'une femme *qui n'est encore qu'un ange pour moi*. Il serait sans doute plus humble, plus convenable de vous dire qu'on exagère les qualités de M^{lle} Louise, je trouve qu'on a trop raison de la juger spirituelle, bonne et jolie, pour avoir le courage de faire de la modestie de bonne compagnie; pour le première fois de ma vie j'ai beaucoup d'orgueil."

M^{me} Paul Delaroche was most truly "*spirituelle, bonne et jolie*;" her rare superiority, her lofty character, bore nobly the weight of the two illustrious names of her father and her husband, and her premature death left the deepest regret, the most sacred memories.

Paul Delaroche was still at Rome when he heard that a new ministerial decision had deprived him of part of the work which had been wholly intrusted to him, and he immediately returned to Paris. His dignity as an artist was wounded; he would agree to no arrangements, and sent back in spite of the minister's opposition the £1000 he had received for his preparatory

* Paul Delaroche brought back several very finely executed portraits of these monks, and amongst them one of the abbot. They are now at the *Musée de Nantes*.

studies, and which he might honourably have retained. It is impossible not to admire this proud independence. The illustrious artist had then no fortune, he had just made a very costly journey, and his marriage imposed upon him new responsibilities ; but to keep his talent free, he did not hesitate to sacrifice the legitimate fruits of two years' conscientious toil.

Deeply injured by the injustice, he sought comfort in labour. Immediately after his return he began new tasks, and opened his studio, where in a short time he assembled a large number of pupils. Later, he limited the number, and admitted only those who really wished to work, and he knew most admirably how to direct them according to their abilities. In consequence, the most different talents have sprung from his studio, but all his scholars are distinguished by scholarly tendencies and inventive taste.

The pictures which he exhibited in 1837 are equal in worth to the preceding ones, and the two larger are again subjects taken from English history.—*Charles I. insulted by the soldiers of Cromwell, and Strafford*.* This last is unquestionably one of the finest of Delaroche's works, and represents the unfortunate Earl as he paused on his way to the scaffold at the top of a flight of steps, on one knee, bareheaded and bowed down, receiving the farewell blessing of Archbishop Laud, whose hands are stretched between the bars of a grated window seen over Strafford's head. Strafford wears the mantle and insignia of the Garter, and his face is noble. Behind him the clergyman in attendance stands weeping silently ; and his brother hides his face on the clergyman's shoulder in a passion of grief. At the back the guards look forward stolidly to see why the march is stopped ; and the officer in charge of the execution of the sentence, as the warrant in his hand shows, turns round on the stairs which he is descending, in front, to ascertain why Strafford does not follow. There is a heavily bolted door beside the grated window of Laud's cell, which enhances the general effect. And Delaroche has been careful not to make the Parliamentarian a vulgar puritan, as the Restoration painted them. On

* In the possession of the Duke of Sutherland.

the contrary, he is a gallant gentleman and is there to do his duty, as in the sight of God; quite as much so as Laud in giving his parting blessing to the great leader of the vanquished party. In the first study* for this picture, Strafford's brother was represented standing, his head bent down upon his breast, his arms hanging down, and his hands joined in an attitude of deep grief and depression, which we think so much more affecting than the more dramatic attitude which Delaroche has, to secure the harmony of the lines of his composition, given him in the picture. In studying some of these beautifully finished first sketches, one regrets that the artist has not *sometimes* kept to his original inspiration.

The *Saint Cécilia* was exhibited at the same salon, though it was finished in 1835. It is one of his most charming pictures. The saint is seated in an antique chair on the right, her head slightly turned towards the spectators, and looking upwards with her mouth just opening, as in a rapture. Her left hand hangs beside her; her right hand is laid on the keys of a miniature organ, which two angels, kneeling, hold before her. One of the angels, the angel Gabriel, has the exquisite features of M^{me} Delaroche.

Paul Delaroche had brought from his Italian journey, besides his large sketches for the Madeleine, several studies made at Rome, and amongst them, the lovely *Head of an Angel*, known now to every one, which also is his wife's profile; a very fine head of Christ,† and Christ taken down from the Cross. But this journey in Italy, which was undertaken in contemplation of a special work, had, as we have seen, no other result than to leave the artist better prepared for the tasks which might follow. And it was not before the year 1837 that an occasion was afforded him of making use of his new attainments and of trying his power with a larger scope. The *Hémicycle of the "Palais des Beaux Arts"* was then intrusted to him. This immense undertaking increased his ardour, and

* In Mr P. A. Labouchère's possession.

† Horace Vernet said that this head of Christ gave him the most accurate idea of what the face of our Saviour must have been.

he never was seen to be so assiduous at his easel. M^{me} Delaroche, replying for him to M. Labouchère, then at Rome, said :

“ Au fond, M. Delaroche est excusable, car depuis que vous êtes parti, il a travaillé d’une manière miraculeuse, et vous seriez étonné de ce qu’il a produit en ces quelques mois. A peine Charles I^{er} terminé, et le salon ouvert, il s’est mis à la composition de l’Ecole des Beaux-Arts ; elle est à peu près arrêtée maintenant. Il a fait en outre le portrait à l’huile de M. de Fitzjames, et plusieurs autres aux trois crayons comme le vôtre. Enfin il est toujours ce que vous l’avez laissé, un travailleur infatigable.”

Every one knows with what admirable constancy he carried on this great undertaking of the *Hémicycle*, and when it was finished in 1841 with what applause it was received. Ary Scheffer, writing on that occasion to Horace Vernet, said :

“ Personne n’aurait pu exécuter une telle œuvre avec autant d’énergie et autant de goût réunis que votre gendre.”

It was because Paul Delaroche, even in executing a subject which naturally recalled the *School of Athens* and the *Apotheosis of Homer*, had retained his own proper style, and had not allowed the natural tendencies of his mind and his talent, which was at the same time severe and spiritual, to be sacrificed to strange influences. The composition of this masterpiece is simple and grand. Before the three artists of antiquity, Apelles, Ictinus, and Phidias, are ranged four figures impersonating Art in Greece, Rome, the Middle Ages, and the *Renaissance*. On the right hand are the architects, on the left the sculptors. The painters, divided into two sections, are grouped some on the right hand around Leonardo da Vinci, Raphael, Michael Angelo, and Poussin ; the others on the left, around Giovanni Bellini, Titian, Rubens, Rembrandt, and Velasquez. In the centre of the composition, before the four allegorical figures and at a small distance from the inferior border, is a young woman kneeling ; her complexion is ardent and full of life, her type oriental. She personifies the genius of the Fine Arts, and has beside her a heap of wreaths, out of which she takes one to throw towards the spectators. The painter has with infinite

art so treated the five great divisions of this scene, as to present a simple and majestic whole; and has taken advantage of the opening of the semi-cupola to dispose his lights and cast his shadows as if all the figures of his painting were really illuminated by this natural light; and from this is derived an appearance of tranquillity and calm which is extremely harmonious. One is also amazed at the great number and variety of modes employed by Delaroche to spread life and diversity in a composition containing 75 figures. It certainly remains as a proof of the incredible flexibility of his talent, which enabled him to measure all the degrees between the simple and familiar style and the loftiest and most severe.*

The *Hémicycle* was the last painting exhibited by Paul Delaroche. In 1837 criticism had shown itself very unjust, and even infamous, towards the pictures he had put in the salon, especially the *Charles I.* We have seen that Horace Vernet ever found new force and zeal to oppose the continual attacks of the critics. He loved only movement, noise, combat; he liked (so to speak) to live in the breach. But it was not so with Delaroche. He needed calm and meditation: his pictures cost him too much thought and work; they were matured too slowly by a succession of conscientious studies and preparations. To say all in one word, he was too severe against himself not to be wounded by the cruel attacks of an unjust criticism. And from that time he formed the resolution never to exhibit any more.

The solitude to which he condemned himself was nobly occupied. His pictures painted in this last period of his life show that to his latest breath he made progress; that his style gained in largeness, and his colouring in limpid clearness. He never rose higher than in the *Girondins* and *The Young Martyr*, two paintings finished a few months before his death.

* The *Hémicycle*, it is known, was greatly damaged by fire in 1855. It was repaired under Delaroche's supervision. There exists a reduced copy of it made by Delaroche in 1853, which served as a model for the excellent engraving by Henriquel Dupont. M. D'Eichtal possesses two large and very fine cartoons of this superb composition.

But the character of the solitude which Paul Delaroche had chosen must not be mistaken. He rigidly imposed seclusion upon himself during the hours of work; but he left it whenever advice or service was asked of him: and in the evening to receive his friends.

His wife, beautiful and young, an accomplished musician, loved society. Delaroche cared little for it, and he applied himself to make his home so pleasant and attractive that she would have no wish to find amusement elsewhere. Every evening a choice party of poets, artists, literary men, statesmen, assembled in the salon of M^{me} Delaroche, who received them with charming grace. Her husband was often seen drawing while music was performed, or he took a part in the conversation, which he rendered as lively and instructive as it was interesting:—most delightful evenings, which will never be forgotten by those who had the privilege of being admitted to them.

The *Hémicycle* finished, Delaroche received from the government an order for four pictures for the historical Museum of Versailles. He, however, seems to have made no haste to execute them, for he had finished only one in 1847, *Charlemagne crossing the Alps*, which presents some of the same faults as the *Elizabeth*. The three others, the *Baptism of Clovis*, the *Marriage of Pepin le Bref*, and the *Coronation of Charlemagne*, remained as sketches. It was not in Paul Delaroche's character to solicit favours from princes or great men, and he had felt most deeply the refusal to receive his wife at Court, a feeling wholly personal, in which politics had no part.

Some time afterwards he refused to paint the portrait of the Queen for the King. It is painful to see these feelings, envenomed by the officious care of friends, take hold of two such noble hearts. But, let us hasten to say it, they did not live long.

To this period of his life belong the fine portrait of *Napoleon in his Cabinet*; the charming little picture, *Pico de Mirandola*; the *Pilgrims before the Obelisk on the Plaza de S. Pietro, at Rome*; the *Herodiade*; and the genre picture, *The joys of a Mother*; which with the *Girl in a "vasque,"* and the

Girl in a "balançoire," is what Delaroche has least of all succeeded in, because he attempted in them to put aside that sadness which was characteristic of his mind.

Another picture which has remained unfinished is also of this period, *The Family of Forgeron*. The father is seated, his head hidden in his hands, as overwhelmed with grief at the loss of his wife; his eldest daughter attempts to comfort him, while the little ones are playing in childlike thoughtlessness. Afterwards, Delaroche altered this first sketch, and for the father substituted the mother, which made the scene still more harrowing. After his wife's death, he turned this painting to the wall, and never looked at it again.

In 1843, Delaroche, always consumed with longing for greater progress, took a last journey to Rome. He remained there a whole year. Before starting he wrote thus to M. H. Delaborde :

"Vous pensez peut-être que le vieux désir que j'ai de revoir l'Italie m'éblouit de telle sorte que je prends un rêve pour une certitude ; non, mon ami, je compte bien ne pas rêver cette fois. J'ai définitivement fermé mon école. Me voilà libre cette année, j'en veux profiter. On dit que mes derniers ouvrages sont les meilleurs, je me sens en progrès, l'Italie fera le reste."

M^{me} Delaroche accompanied her husband with their two children, and the letters which M. P. A. Labouchère has most kindly placed at our use enable us to follow the illustrious painter and his lovely wife in their journey. Our readers will not fail to appreciate them. They are precious on many accounts ; they not only afford us charming pictures of the happiness and union of the great artist's family, but also reveal his warm and generous heart and his ceaseless aspiration after higher attainments and skill.

Paul Delaroche writes first to engage his friend to join them :

"Je regrette bien vivement, mon ami, que vos arrangements ne vous permettent pas de passer une bonne année avec nous à Rome. J'aurais été bien heureux de passer ce bon temps avec vous et M^{me} Labouchère. C'eût été une grande joie pour Louise et une consola-

tion, car il est toujours bien triste de quitter ses amis et sa famille.* *Croyez bien que vous êtes du petit nombre de ceux dont le souvenir me suivra dans tous les instants de mon voyage.* J'avais rêvé que cela vous serait un peu possible de quitter Paris pour un an. . . . Faites encore quelques efforts. *Je réponds de vos progrès et je vous donne d'avance une place dans mon atelier."*

After his installation at Rome, he writes :

"Il a fallu les soins et les ennuis de notre établissement, il a fallu toutes mes inquiétudes si vives sur la santé de mon pauvre frère pour que je remette jusqu'à ce jour le plaisir de vous écrire, mon ami. Plus tranquille aujourd'hui, et par les dernières lettres plein d'espoir sur le retour à la santé de ce cher frère, je viens vous dire que toujours votre bon souvenir m'a accompagné et que plus que jamais je regrette de ne pas vous avoir auprès de moi pour admirer cette vieille Rome toujours si belle. Peut-être un jour serai-je plus heureux ; ne désespérons de rien.

"Je vous remercie de m'avoir fait connaître la bonne opinion de M. Baring à l'égard de mon tableau.† Elle me donne du courage et si mes ennuis cessent, j'espère vous prouver à vous mes bons et vrais amis, à vous que j'aime sans réserve, que si j'ai eu le courage de vous quitter, c'est que j'avais le désir de me rendre, encore plus digne de votre affection, de votre estime. Croyez bien aussi que mon séjour en Italie ne nuira pas à la bonne exécution de mes tableaux de Versailles. Je vous l'ai dit et je vous le répète, aussitôt mon retour à Paris je me mettrai à l'ouvrage, et ce ne sera pas ma faute si enfin je ne contente pas tout le monde. . . . Lundi enfin je vais me mettre à travailler. Schnetz m'a donné une belle chambre au dessus du portique, j'y serai parfaitement, le jour est superbe. J'ai pour fond la Villa Borghese. Vous voyez que je ne suis pas malheureux. Les belles montagnes qui sont à l'horizon me serviront merveilleusement pour le paysage de ma Vierge."

In a letter dated Sept. 18, 1844, he speaks again of this picture.

"Je viens de terminer la Vierge qui est destinée à Lord Hertford. . . . Mes amis disent que j'ai fait de grands progrès dans ce nouvel

* The Vernet and Delaroche families lived continually together.

† The picture he here speaks of was the *Virgin with the Vine*, which was burnt

in 1854 at the time of the fire of Mr Th. Baring's Gallery. We know the composition by the fine engraving by Jési.

ouvrage. Dieu le veuille ! . . . Je vous quitte bien vite, mon ami, pour m'occuper de mon portrait du pape ; j'espère qu'il sera terminé à la fin du mois. Toujours le secret quant à sa destination. Je vous remercie d'avoir fait l'ignorant quand M. de Cailleux vous a demandé pour qui je faisais ce portrait."

M^{me} Delaroche will tell us herself for whom her husband intended the portrait of Gregory XVI. She writes from Naples, Aug. 16, 1844.

"Nous avons quitté Rome à grand peine après avoir pendant plus d'un mois remis de jour en jour notre départ. Nous y jouissions d'une si douce et si bonne tranquillité que nous ne pouvions nous décider à la quitter pour cette affreuse agitation de voyageurs, de touristes, qui ne nous va aucunement. Aussi y mettrons nous fin le plus tôt possible, et irons nous demander à la ville Eternelle deux mois entiers de repos pour couronner dignement la fin de notre année en Italie. Nous nous en sommes tous très bien trouvés. Les enfants ont grandi sans fatigue ; Paul a travaillé à son aise sans les mille et un dérangements que Paris lui réserve et moi j'ai vécu au milieu de tout cela me reposant et oubliant qu'il y eut telle chose qu'une mauvaise santé en ce monde. . . C'est pourtant un beau pays que celui-ci ; et, s'il ne fallait pas pour y venir, trancher dans le vif avec ses affections et ses amis, on y serait parfaitement heureux. Nous avons passé un été délicieux. Pas trop de chaleur, un ciel admirable, la campagne au soleil couchant changeant tous les jours d'aspect et de beauté ; trois ou quatre gens avec qui causer tous les soirs, et par dessus tout, aujourd'hui comme hier, demain comme aujourd'hui. Je vous remercie, vous aussi, de votre discrétion à l'endroit du portrait du pape. Paul désire que son intention de l'offrir à la Reine reste connu seulement aux deux ou trois personnes, auxquelles il l'a confiée. Le portrait est très avancé, huit jours de travail en peuvent amener la fin. Ses deux autres tableaux* *are as good as finished*. Mais avec lui on ne sait jamais où l'on en est."

In another letter she added :

"Paul travaillera je pense jusqu'au dernier moment de notre séjour ici."

Immediately after his return, in the first days of December, Paul Delaroche offered to the Queen the fine portrait of the

* *Mary in the Desert, and Roman Mendicants.*

Pope, now seen at Versailles, where the King caused it to be placed. And as a token of their gratitude, the King and Queen sent to M^{me} Delaroche a very fine set of emeralds. This present, made with so much delicacy, caused real pleasure to the artist.

We have as yet said nothing of Paul Delaroche's talent as a painter of portraits, though they form a considerable part of his works. In these as in his other pictures he shows the same finish, the same skill in discerning moral truth, the same effort after exactness even in the smallest details, the same superiority, the same progressive improvement. Thus his earlier portraits are far from being as good as M. Guizot's, painted in 1838; and the progress is still more perceptible in those of the Count de Salvandy, of M. de Rémusat, of his two sons, MM. Horace and Philippe Delaroche, and especially in those of M. Pereire and M. Thiers, which was not finished before 1856, and is the last which bears his signature. This portrait is a masterpiece. It is impossible to imagine more admirable expression, a more living look, more perfect execution.

Paul Delaroche executed also a great many "three-crayons" portraits, which are equal in cleverness to his oil portraits, and particularly those of Carl and Horace Vernet, M. de Lamartine, M. Henriquel Dupont,* M. H. Delaborde, M. Auber, and his own, which is so precious to his friends.

On his return from Rome, Delaroche painted the superb picture, *Napoleon at Fontainebleau*,† so universally known. The deep impression it produced when it was exhibited here a few years ago is well remembered. "Until I had seen M. Delaroche's *Napoleon at Fontainebleau*," writes M. Labouchère to one of his English friends, "I never thought that man could deserve compassion, but now I understand it."

What an expression of complete prostration there is in the

* It is but just to mention here the long association of Delaroche with the famous engraver who has so beautifully reproduced the works of the master.

† At the Leipsic Museum. Mr John

Naylor (Leighton Hall) possesses a replica painted in 1847, and the Queen has in the drawing-room at Osborne a beautiful reduction of this same picture, also by Delaroche's hand.

Emperor's whole attitude, and how clearly can be read in his features the grievous thoughts which tortured that mind, so powerful, so proud, and so absolute. These lines of Paul Delaroche may well be recalled before such a picture :

"L'historien ne se sert-il pas tous les jours de sa plume pour retracer les événements de la veille? Pourquoi donc défendre au peintre de se servir des mêmes matériaux pour enseigner la vérité dans toute sa dignité et sa véritable poésie? Une toile dit souvent plus que dix volumes, et je suis fermement convaincu que la peinture est aussi bien appelée que la littérature à agir sur l'opinion publique. . . . Pour aspirer à une gloire aussi haute, les difficultés n'auraient fait que grandir l'importance de la mission."*

This letter contains in some measure the secret of the selection of subjects by Delaroche; his creed as an artist. Here we see that his aim was to *teach truth in all its dignity*, and so he chose the stories of the greatest and noblest sufferings,—Strafford, Charles I., Napoleon at Fontainebleau, Marie Antoinette, the Girondins; and we shall see him when smitten by the most cruel trial continue his teaching by the sacred and sorrowful scenes of the Passion.

This year, 1845, saw M^{me} Delaroche's health declining rapidly. A stay in the country in June restored her for a moment to strength, and she resisted the desire of her friends that she should go to the waters of Swalbach. She writes :

"Je vais réellement beaucoup mieux depuis que je suis ici, et ma bonne mine fera prendre à ma mère son parti sur mon désir de ne pas m'éloigner. Mes enfants ont profité autant que moi de ce bon temps de campagne. Paul, après avoir souffert pendant huit ou dix jours de ses yeux, s'est mis à sa Cenci, qui sera ébauchée avant notre départ."

But in Paris she resumed all her habits, and continued to receive her friends in the evening though her weakness increased every day. At the end of October she took to her bed, and never rose again. We have related in the sketch of Horace Vernet the tokens of sympathy given by the King and Queen to her unhappy father and husband. The Town was not behind

* Letter quoted by L. Ulbach (*Ecrivains et hommes de lettres*, p. 343).

the Court; every day the house was filled with friends anxiously awaiting some ray of hope. She died on the 15th of December. To describe Paul Delaroche's grief would be impossible. He was crushed. The presence of his children and the feeling that new duties towards them were imposed upon him roused him from the lethargy which takes hold of a freshly broken heart. To bring up his children as their mother would have brought them up became the purpose of his life. He was aided in his resolution by a beautiful letter of his wife, which M^{me} Vernet sent him a few days after her daughter's death, with these accompanying words :

"Voici ce que Louise écrivait cet été à une amie à la suite d'une conversation sur l'éducation religieuse à donner aux enfants; je vous envoie ces lignes, Paul, afin qu'elles fortifient plus encore en vous la sainte résolution d'élever ces chers petits comme elle les aurait élevés si le ciel ne l'eut pas ravie à notre amour."

M^{me} Delaroche's letter.

"Il arrive un moment dans l'éducation de nos enfants où tout nous manque à la fois, à nous autres pauvres mères; l'autorité nous échappe de fait, nos exemples ne servent plus à rien; nos principes ne paraissent plus qu'une théorie dont l'application est réservée à nous seules femmes, contredite qu'elle est à chaque instant par la pratique de la plupart des hommes au milieu desquels nos fils sont destinés à vivre. L'exemple doit alors de toute nécessité leur être montré par leurs pères. Les paroles ne sont rien; les opinions, les sentiments ne suffisent plus; la conformité de la pensée doit être prouvée par la conformité des actes pour que l'enfant devienne l'homme chrétien, il faut que nul dans la famille ne se croie dispensé de remplir les devoirs extérieurs que nous impose l'Eglise; Dieu seul juge les consciences, il jugera donc quelles ont été les croyances de chacun, mais de même qu'il a donné à l'âme un corps qui est la manifestation extérieure, de même il a voulu que certains actes extérieurs fussent la manifestation de la foi intérieure. . . . Il y a une sentence de l'Imitation qu'il serait bien doux et bien consolant de répéter avec ceux qu'on aime: 'Courage, mes frères, marchons ensemble, et Jésus sera avec nous.' Je ne l'ai jamais dite sans ressentir dans mon cœur un redoublement d'amour pour ceux à côté de qui je marche, et de désir de les voir suivre sans hésitation cette route si douce à ceux qui le connaissent et qui l'aiment. Courage donc;

Jésus est avec nous; c'est lui qui nous a dit: 'Demandez;' ne nous laissons pas de demander, il nous exaucera si nous avons confiance. Offrons lui surtout les prières de nos enfants pour ceux qui leur ont donné le jour; il les laissera comme autrefois s'approcher de lui et leur donnera la bénédiction que nous lui demandons pour eux et pour leurs pères."

We have given here the greatest part of this noble letter, because in it we find expressed the holy thoughts which guided Paul Delaroche in the latter years of his life. Resting upon this blessed and beloved memory, and watching with almost motherly love his two sons, whom he never allowed to leave him, he rose by degrees to the purest and loftiest regions of Faith, and his talent grew still greater as it became more spiritualized.

Paul Delaroche slowly returned to his studio. In the month of November he had made a charming sketch of his wife with their little Philippe upon her knees. He made an etching from it, and then he turned to the portrait of the Count de Salvandy.

A few months afterwards his friends thought it their duty to request for him the Cross of Commander of the Legion of Honour, which had been given to Ingres and Horace Vernet. Paul Delaroche arrested their proceedings by the following letter addressed to M. P. A. Labouchère:

"Quand je ne puis plus peindre, je rêve au bonheur passé, aux joies de ma vie si vite brisées, à mes amis, à leur tendre attachement. Tout naturellement vous m'arrivez à la pensée, et ce soir seul dans mon atelier, seul avec mes réflexions, je me suis rappelé votre conversation de ce matin, je viens pour obéir, soit à mon orgueil, soit à ma raison, comme vous le voudrez, vous prier de m'écouter à ce sujet. Vous savez, mon ami, que je n'ai rien demandé dans ma longue vie d'artiste et que souvent j'ai cru devoir refuser. Vous savez aussi quelle estime je fais de mes amis, et que pour rien au monde, par conséquent, je ne voudrais les exposer à une déconvenue alors qu'ils veulent me servir. Dans la conviction où je suis, et où vous êtes, j'espère, que tout ce que je viens de vous avancer est vérité, je viens vous prier de voir le ministre, et de lui dire, dans le cas où il serait dans l'intention de renouveler son infructueuse tentative auprès du roi, de s'abstenir absolument. Il est de certaines circonstances dans la vie où un peu d'orgueil devient presque une vertu."

This fond attachment of his friends, which Delaroche alludes to, was warmly reciprocated. It was the heart speaking to the heart; and after his trial, it was to them he went for comfort. A touching proof of this is this letter, also addressed to M. Labouchère, who was travelling in Algeria.

"Depuis longues années, vous m'avez habitué à vous voir, à vous suivre, à savoir enfin ce que vous faites. Un mois avant mon départ pour la Bourgogne* vous m'avez quitté et depuis cette époque je n'ai pas entendu parler de vous. Je sais bien que l'absence ne peut rien sur l'amitié qui nous unit, elle est de nature à ne jamais faiblir, et le cruel événement qui a brisé ma vie l'a cimentée pour le reste de mes jours. Mais j'ai besoin de mes amis, mon cher Peter, et le plus petit souvenir de l'un d'eux est une consolation dont je ne puis plus me passer. N'allez pas croire que je veuille vous gronder; non, mon ami, mais je viens vous demander de me dire un peu, en deux mots que vous ne m'oubliez pas et que quelquefois sur la terre d'Afrique votre pensée s'est arrêtée sur moi. Je ne vous en veux pas, je vous le répète,—privé comme vous l'avez été, et pour la première fois depuis votre mariage pendant un si longtemps, du bonheur de voir chaque jour tout ce qui vous est cher, au retour vous avez du leur consacrer bien des heures. Quelle joie a dû être la vôtre de tout retrouver en revenant chez vous! J'y ai bien pensé, croyez le, mais aujourd'hui que votre vie a dû reprendre sa tranquillité, tachez de trouver une plume et donnez moi de vos nouvelles."

Delaroche was living in greater retirement than ever, and finishing a few pictures he had begun long before. He was also painting his *Christ at Gethsemane*, a small picture full of sweetness, which had been inspired by this thought of Pascal: "Jesus, finding them still asleep, without consideration for him or for themselves, in his kindness does not wake them, but leaves them in their repose!"†

The events of '48 forced him from his solitude. The interests of art so gravely compromised found in him the most devoted defender. He spared no effort to help his pupils and his fellow-artists, whose sufferings increased every day. Always

* He was then visiting some friends.

† Jésus les trouvant endormis sans que
ni sa considération ni la leur ne les eut re-

tendus, *il a la bonté* de ne pas les éveiller, et les laisse dans leur repos."

disinterested; he was known to refuse a considerable sum he had earned by the painting he was executing for Versailles; and he also declined accepting various works then offered to him. "I refuse," he said, "for the sympathy I bear for the sufferings of my companions." But as soon as the condition of the artists was less compromised, he left Paris and sought rest at Havre. He had also to think of resources for himself. "My fortune is nearly ruined," he wrote; "I am one-and-fifty years old, my children are still very young, and they have but me. I must then find means to finish their education and guarantee their future." He even thought of leaving France, so dark did the future appear to him. Thus he writes to M. Labouchère on the 18th of July:

"L'avenir pour moi est encore plus sombre que le présent. La lutte sociale est loin d'être terminée. Nos ennemis sont toujours là et ce ne sera qu'à force de batailles qu'on pourra les réduire à un long silence. . . . Quant à nous pauvres peintres, notre affaire est faite; la ruine est complète. Il faut prendre un parti plus tôt que plus tard. Je suis de ceux qui ne peuvent produire quelque chose de bon qu'à force de silence et de tranquillité. Depuis le mois de Février ce n'est qu'avec des efforts inouïs-que j'ai pu terminer mon Napoléon,* et faire ce petit tableau rond. Il me serait impossible d'être peintre, au milieu de pareils événements si fréquents, et cependant il faut que je vive, que j'élève mes enfants. Savez vous ce que nous devrions faire? Nous devrions aller en Amérique ou en Russie, je suis sûr que je vous ferais gagner de l'argent. Là nous attendrions les temps plus tranquilles et nous serions ensemble."

Some time afterwards he writes again to the same friend:

"Je ne sais plus que penser de l'avenir. La folie des hommes est arrivée à un tel point, qu'il y aurait absurdité à vouloir les suivre et chercher à deviner ce qui pourra sortir de ce chaos. Quant à moi j'ai pris le parti de ne plus penser, je vis au jour le jour, me fiant à Dieu pour le reste, et c'est ce que j'ai de mieux à faire, car je le crains bien, la république a cassé le cou aux dernières années où j'aurais peut-être pu prouver par quelques grands travaux que je n'étais pas indigne de la place qu'on a bien voulu me faire dans ce bas monde. Je compte trop peu sur les hommes pour espérer encore. . . ."

* The replica of the Napoleon at Fontainebleau.

And again :

“ Autrefois j'avais des opinions tout comme un autre ; aujourd'hui je ne me permets plus d'en avoir, les évènements vont trop vite pour mon intelligence. Je me contente de vivre à l'heure. Mon espérance ne va pas plus loin. Si j'étais seul dans ce triste monde, il y a longtemps que j'aurais été chercher ailleurs la tranquillité qui m'est si nécessaire pour produire, mais j'ai deux chers enfants, de bons amis, et je ne puis me résoudre à ce parti extrême. Au reste nous causerons sérieusement à mon retour, car je ne puis plus vivre comme je vivais il y a un an, l'art est perdu pour longtemps en France, mes ressources s'épuiseront vite, je dois avant tout songer à l'avenir de mes pauvres enfants, il faut donc que je prenne une grande détermination. Je compte sur votre amitié pour m'aider de vos bons conseils.”

He returned, however, to Paris, his idea of going either to Russia or to the United States having been combated by his friends ; and he might there have recovered the tranquillity indispensable to him, if the health of his eldest son had not forced him once more to quit the place. From Aix-la-Chapelle, where he had gone in the spring of 1849, he went to Nice. We have the details of his journey in a letter to M. Labouchère, in which, after having apologized for a long silence, he says :

“ Tout me fait espérer qu'après la bonne cure d'Aix-la-Chapelle, le soleil de Nice, les bains de mer et l'huile de foie de morue guériront complètement mon cher enfant et lui assureront à tout jamais une bonne et forte santé. Dans trois jours ma course sera terminée et aussitôt casé je mettrai les morceaux doubles pour réparer autant que possible tout ce temps perdu. J'espère bien que, Dieu aidant, rien ne viendra plus me déranger et que je pourrai utiliser au profit de mon art ce longtemps d'exil.

“ En quittant Aix-la-Chapelle je me suis dirigé sur Dresde en passant par Francfort, Weimar, et Leipsic. Je suis resté huit jours auprès de notre chère exilée.* Elle est toujours bien digne de nos regrets et de nos espérances. J'avais fait un dessin assez soigné que je lui ai offert. Elle en a été charmée. J'en ai gardé un calque, peut-être en ferai-je un tableau.† Le sujet est tiré d'Isaïe : ‘ Je suis le seigneur

* The Duchess of Orleans.

† *Christ, the hope and support of the afflicted*, one of the last small pictures of Delaroche, but unfinished. Christ is re-

presented supporting along a steep and dreary road, a young woman and her two sons.

votre Dieu, qui vous prends par la main et qui vous conduis.' Le sujet est assez bien trouvé et je ne suis pas mécontent de la composition.

"Dans tout le cours de ce petit voyage en Allemagne, partout j'ai été reçu comme un prince avant la république. Le Roi et la Reine de Saxe et son frère,—le grand duc et la grande duchesse de Saxe-Weimar, le jeune grand duc et sa femme,—la Princesse de Prusse, les artistes, les savants, tout ce monde m'a traité avec une bonté infinie. *Nul n'est prophète dans son pays.*

"Je ne me savais pas un si gros personnage."

Delaroche had scarcely settled at Nice and begun to work, when a fresh and severe trial visited him,—the death of his beloved brother. In deep affliction he writes to the same friend:

"Si la vie est heureuse pour quelqu'un, pour moi elle est cruelle, et depuis bientôt quatre ans que n'ai-je pas souffert! Que n'ai-je pas enduré de douleurs profondes et d'inquiétudes poignantes! N'avais-je pas le droit d'espérer que Dieu ne se détournerait pas de moi, et voici que je pleure encore mon frère, l'ami de tous mes jours! Plus que jamais il faut que je regarde bien en arrière pour reconnaître que j'ai eu ma large part de bonheur."

Paul Delaroche, doubly heart-broken, returned to his work, and by degrees a great serenity replaced his intense grief. A few days before his death he wrote to his friend, who was equally in sorrow.

"Si vos larmes sont amères, plus tard vous saurez combien elles ont de douceur quand elles coulent au souvenir d'un être dont le passage sur cette terre a été l'exemple du dévouement, de la tendresse et de la charité pour les siens et pour tous."

Religious painting—*Christ on the Cross*, "*Mater Dolorosa*," *The Entombment of Christ*, and *Moses exposed on the Waters*, this last so admirable in its execution—did not make him renounce historical subjects. In this style of painting also we see his talent rising higher and higher during his later years. Every one is acquainted with *The Cenci on the way to the Scaffold*, *The last Prayer of the Children of Edward IV.*, and *General Bonaparte crossing the Alps*.* He is mounted upon a mule

* The property of Mr John Naylor (Leighton Hall). The Queen possesses at Osborne a reduction of this picture, made by Delaroche himself.

which is led by a guide; the weather is gloomy, the passage difficult and dangerous, but the thoughts of the First Consul are not fixed upon exterior objects, they are pitched far in the future,—“Il montre dans les passages difficiles, la distraction d'un esprit occupé ailleurs,” says M. Thiers, and it is what Delaroche has rendered with such mastery. *Marie Antoinette after her condemnation*, which was seen here at the Exhibition,* also belongs to this period.

Having once seen it, it is impossible ever to forget the face of the noble and unfortunate Queen, as she comes back from the revolutionary tribunal and walks through the insulting mob thirsting for her blood. One young woman only is touched, and weeps at the sight of Marie Antoinette, so calm, so dignified, so queenly. A light shade of contempt upon her fine face alone answers the gross insults of the coarse market-women, and gives to her expression that pride which becomes her. This picture is one of those which Delaroche most carefully elaborated. “Comme je vous l'ai dit, j'ai beaucoup travaillé, et après bien des efforts j'ai terminé ma Reine,” he writes in June, 1851. The melancholy character of Delaroche was naturally attracted by the misfortunes of the family of Louis XVI., and he seems to have found relief in reproducing, either in painting or drawing, the most harrowing scenes of their long agony, such as *Marie Antoinette at the Conciergerie*, *Marie Antoinette separated from her children*, *Louis XVII. in prison*, *M^{me} Elizabeth separated from the Dauphiness*, *M^{me} Elizabeth led to the scaffold*. Another scene of the Revolution, the *Girondins*,† finished in 1856, is unquestionably his masterpiece in the historical style. Compared with the *Death of the Duke of Guise*, that other masterpiece, it is even more learned in its execution, and shows a more refined sense of effect.

* At the Exhibition of 1862 there were besides the *Marie Antoinette* (belonging to the Count of Hunolstein), *The young Martyr*, *The Virgin contemplating the Crown of Thorns*, *The Return from Calvary*, *Good Friday*, and the portrait of *Emile Percire*. *The young Martyr* and *Good Friday* are the

property of M. D'Eichtal; who also possesses one of three bronze statuettes, which his sons had made after his death, from a model by Delaroche of *Christ fainting under the Cross*.

† Belonging to Mr Benoit Fould.

The scene is a large gloomy vault, lighted by one window on the spectator's side, so that the light from it falls full upon the principal persons in the group. Two wide arches form the background, one wholly seen, with the space under it filled by a wall and a grating at the top; the other, to the right, partly seen; under it is the entrance to the cell, and in the lobby outside is a lamp burning, so that you can see the crowd of guards there. Over the pier between the arches on a bracket is a bust of Marat. The gaoler, in *bonnet rouge* and tricolor scarf, with pistols in his belt, stands on the right, reading the list of the prisoners' names. To the left of him, one of the soldiers, inside the room, stands leaning with a kind of interested indifference against the pier between the arches. Behind the gaoler two men are carrying out the body of Valazé.

In the centre of the composition, beside one of the rude wooden tables, stands Brissot, lost in thought; to the right of him, Vergniaud is still speaking, with uplifted hand, of the glory of the death they were then to meet; and in the group to the left, many lift up their hands in token of their agreement with Vergniaud. One, seated between the two great leaders of the Gironde, on the back of whose chair Brissot lays his hand, has pressed with affectionate emotion Vergniaud's right hand, which is placed on the table behind him. Lasource is seated to the left of Brissot, and is lost in regretful thought. Behind him, at another table, Du Chastel is writing his last hasty letter. In the background on the left, the two young brothers, Boyer Fonfrède and Ducos, are locked in each other's arms. At the extreme left, the Abbé Fauchet and Sillery are conversing with philosophical calmness, as if the voice summoning them to death were not sounding in the chamber.

The varied and contrasted emotions displayed by the several persons in the composition impart a peculiar charm and beauty to the picture. There is every step in the scale from the scintillating enthusiasm of Vergniaud, and the grandly statuesque repose of Brissot, to the gaoler's sympathy and the guards' stolid indifference.

The only indication of violent emotion or excitement, be-

side the lifted hand of the speaker and the five or six who share his feelings, is the broken chair, which lies overturned before Vergniaud. The high quality of the man, contrasted with the coarse brutality of the authorities, with the gloomy cell, with the hideous countenance of Marat, dominating there, seizes upon the spectator's sympathy. Vergniaud's position, which is facing the spectator instead of those he addresses, alone suggests that it is a *picture*, and not the scene itself.

In the preceding year Paul Delaroche had painted the most poetic and the sweetest of all his pictures, *The young Martyr*.* The thought of this composition occurred to him during an illness he had in 1854. His health had long been slowly declining. He wrote then to a friend:

"Je vais mieux. Je pourrai demain sans imprudence regarder une petite toile blanche, pour la barbouiller à propos d'un sujet bien simple et bien neuf, que je me suis avisé de créer pendant ma fièvre, et d'esquisser au fusain, sur une petite feuille de papier bleu. Ce serait la plus triste et la plus sainte de toutes mes compositions. Je l'expliquerais mal; vous la verrez."

And he adds in a second letter:

"Je vous ai parlé d'une composition dont je ne vous ai pas dit le sujet. Si Dieu me vient en aide, je fonde de grandes espérances sur cette petite invention. Voici mon point de départ: Une petite Romaine n'ayant pas voulu sacrifier aux faux dieux, est condamnée à mort et précipitée dans le Tibre, les mains liées. Voici ma mise en scène: Le soleil est couché derrière les rives sombres et nues du fleuve; deux chrétiens qui cheminent silencieusement aperçoivent le cadavre de la jeune martyre qui passe devant eux emportée par les eaux. La partie supérieure de la figure, ainsi que l'eau est éclairée par une auréole divine qui plane au dessus d'elle. Pour vous faire croire à ma poésie, rêvée pendant ma maladie, il faudrait bien dire et je ne sais."†

But if the writer could not tell, we feel how deeply the artist has moved us by the representation of that simple and graceful victim floating miraculously after her death. The silvery light spreading from the aureole on the surface of the water is rendered with marvellous ability, and there is nothing sweeter,

* In the possession of M. D'Eichtal.

† Letters quoted by M. Tardieu. *Constitutionnel*, 2 Mar., 1857.

purser, more elevated than the head of the young martyr herself. In the whole composition one perceives, as it were, an angelic breath vivifying the resources of the most skilful art.

At the same time he was working at that series of pictures on the Passion, which death did not allow him to finish; small pictures in which the painter seems to have expressed all his soul. He was making them for himself alone, without any ambition of success, and to satisfy only his own inspirations liberated from the traditions which have generally guided those who choose similar subjects. He had profoundly meditated upon the memories of the Passion, and had endeavoured to supply the deficiency of those scenes which the Gospel in its sublime conciseness has omitted. And so he represented the Virgin on Good Friday in the house where the holy women assembled, whilst Christ was led to Calvary. The passing of the mournful procession is indicated only by a Roman ensign, and a few pikes seen over the sill of the window. The Virgin falls on her knees and stretches forth her arms with the agony of more than a mother's woe upon her features: it was "the sword piercing her soul." Mary Magdalen and the other women are in the shadows of the room overwhelmed with sorrow, whilst St Peter and St John, struck with fear and respect, take a stealthy survey of the terrible procession. The effect of the chiaroscuro, so admirably disposed, adds to the truth of this heart-rending scene, where grief is expressed with so much sincerity and depth that the soul sympathizes and is filled with the sight.

The last picture at which Delaroche worked, and which he had scarcely finished when death tore him from his easel, *The Virgin contemplating the Crown of Thorns*, dyed with the blood of her Son, is remarkable for the energy of feeling and that expression of mournful greatness which the artist could have reached only at that last hour.

Paul Delaroche died in Paris, on the 4th of Nov., 1856. For several years he had been suffering from a liver complaint, but his friends could not believe his end was so near. He alone foresaw it. Two days before his death he said to M. La-

bouchère: "Nous pensons que nous avons devant nous une belle et longue vie, et un jour arrive où Dieu nous dit: Tu n'iras pas plus loin!"

His sufferings were great, but he carefully and courageously concealed them, and he always preserved the greatest calm, the most unalterable firmness. On the 3rd of Nov. he was still seen arranging his affairs as the head of a family who would leave nothing unsettled behind him. On the last night he kept near him one of his pupils* and said: "Reste près de moi, et donne moi la main." He slept with the hand of that faithful friend in his. The next morning he was weaker; but he got up and placed himself near the fire in the same room where eleven years before his wife had died. His son, M. Horace Delaroche, was near him; at about three o'clock in the afternoon he left him for a moment to fetch a strengthening cordial, for his father felt himself fainting. When he returned Paul Delaroche had just expired.

It was so that, at the age of 59, and without a struggle, this great painter died: a death worthy of his life, so conscientiously consecrated to labour and to art. Never did artist toil more earnestly to chasten his style, or allow himself less rest, than Paul Delaroche. Rigid towards himself, the success he obtained made him still more earnest in his task; he saw in it a fresh call to rise still higher. "*Sursum Corda, voilà toute la philosophie*," M. Cousin has said; let us say, that for Paul Delaroche it was the whole of Art.

The exhibition of his works made in April, 1857, was the finest monument that could be raised to him. It too often happens that men of genius and talent are judged with equity only after their death; and so it was with Paul Delaroche. Only then did France render full justice to the great artist she had lost.

The works of Delaroche are composed of more than a hundred and ten paintings, and of a considerable number of drawings and studies. We have been able in this sketch to name only the most remarkable.

M. C. H.

* M. Jalabert.

ART-EXHIBITIONS IN LONDON.

LONDON has ceased for some years to remain unprovided with exhibitions of art in that long interval, which used to be almost an absolute blank in this respect, between the close of the parliamentary session in one year and the opening of a new session in the year ensuing; between the Royal Academy, and the British Institution's display of old masters, of one season, and the Institution's modern collection of the next. The exhibitions of the autumn and winter are still, and reasonably so, less numerous and less important than those of the spring and summer; but *some* exhibitions there are in regular sequence. The tradition of hybernation in art is broken; the contrary precedent is well established, and in the way of increasing development.

The exhibition of the Art-Union prizes opened on the 8th of August at the Gallery of the Corporation of British Artists; the sum distributable in prizes in 1863 having exceeded that of the preceding year. The general run of the selections was much as usual; mild domesticities, small bits of the picturesque, quiet scraps of landscape, and the like. One knows what one has to expect from the predilections of Art-Union prizetholders, and one's expectations are not belied. Of the two chief prizes of £200 each, however, one was bestowed upon a subject of much higher mark than usual—the "Scene from the Early Life of Kepler," by Mr Heaphy, where the astronomer, during his residence in Venice, is represented engaged upon his ob-

servations, and accosted as a fortune-teller by the fashionable and other idlers of the city. This was in all respects a capital subject; and its treatment, though in some degree unrefined, was striking, clever, and attractive. The other £200 prize was the "Reconciliation" of Mr Barwell. Among the minor prizes one might note, with varying grades of approval, "Labour's Sanctities," by Mr Heaphy; "A Norwegian Fjord on a Calm Summer's Night," by Mr Rosenberg; and "The Landgate, Winchilsea," by Mr Hine.

On the 18th of November was opened the exhibition of the copies made from pictures by the old masters and deceased British painters, collected at the British Institution; an exhibition which perhaps scarcely deserves to be kept up, now that the position of the Institution as a promoter of art has so greatly dwindled. Portrait-subjects were in the ascendant. As many as twenty copies appeared from Rembrandt's "Burgomaster Six;" and a large number from Romney's "Lady Hamilton," the property of Sir P. Burrell. The remarkable Tintoretto, of Venus, Vulcan, and Cupid, was the most striking representative of the higher order of art among the works selected for copying.

The Winter Exhibition of Cabinet Pictures by British Artists, begun by Mr Pocock, and continued by Mr Gambart, and now by Mr Wallis, was the first step in the anti-hybernation movement. The collection which opened at No. 120 Pall Mall on the 7th of November was the eleventh of the series: it closed on the 5th of March. These exhibitions increase in popular favour—the one of which we are writing having been, it is said, successful beyond precedent; we cannot say that their artistic merit keeps pace with their success. On the contrary, this last display was as empty as might well be of high artistic merit in particular instances, or of a superior average of general attainment. The number of works catalogued was 207; of which a not inconsiderable proportion were either old pictures sent seemingly from Mr Wallis's trade-stock, or the productions not of "British artists," as professed, but of foreigners. One landscape with figures, by Mr Witherington, dates as far back as the teens of the present century. Among the new works,

the two of leading importance were "Drink to me only with thine eyes," by Mr Calderon, and "Jonathan brought David to Saul," by Mr W. B. Richmond. The former had a moderate share of the executive cleverness which distinguishes all Mr Calderon's present handiwork, but the sentiment, poetry, and inventive propriety, which such a subject demands, were wholly to seek; Mr Richmond's picture, one of those which had been cited as unfairly excluded from the preceding Academy exhibition, had at least propriety and the marks of self-respecting care and purpose. Mr Hayllar sent a picture of ladies "going to the Drawing-room," to which the representation of a carriage blocked up with crinoline lent a piquant oddity. Mr Linnell's "Christ and the Woman of Samaria" might stand comparison with most of this fine artist's treatments of the same class. By far the most elevated of the landscapes was the "Mist-wreaths" of Mr Alfred Hunt. The foreign contributions included minor specimens of Duverger and Rosa Bonheur; and a "Study of an Italian Woman's Head," by Madame de Feyl, large in feeling of contour and colour.

A new feature of the exhibition on the present occasion was the offer of prizes—£100 for a figure-subject, and £50 for a landscape. The judges appointed to award these prizes were Messrs Redgrave, E. M. Ward, Dobson, Tom Taylor, and S. C. Hall; who unanimously selected Mr Calderon's picture above-named, and "Loch Ericht, a Bright Night," by Mr Arthur Gilbert. A not unfair exclusion from the prize competition affects all members of the Royal Academy: the prizes are announced for annual renewal.

The Water-colour Society opened on the 28th of November, and closed on the 26th of March, their "Second Winter Exhibition of Sketches and Studies." The public have taken cordially to the project of these exhibitions, which is certainly a good one. It is quite reasonable that sketches, if skilful, and studies, if genuine, should be made known to the general as well as the private customers of the artists, and essential that they should not be clumsily mixed up with the displays of finished works. The proportion which the import-

ance of the exhibition of sketches and studies bears to that of the painters' finished works is nicely suited to the character of a winter as compared with a summer collection. Although exception might here and there be taken to the accuracy of classification, the exhibition was in the present case fairly what it professed to be. The number of contributions was 384; the only non-contributing members being Messrs Wm. Evans, Harding, and Topham. Several exhibited largely: Mr Gastineau no fewer than 22 works, and Mr Wm. Hunt a great many more, if the separate sketches included under the same number are reckoned apart.

Such an exhibition as this affords the scantiest occasion for that amount of critical specification—in any case very limited—which it falls within our plan to give. The very deplorable loss, however, which English art has sustained in the death of that sturdy and gentle humourist, poet of literalism, and unrivalled prince of still-life painters, Hunt, gives to his contributions, the last which he lived to see upon the walls of any gallery, a sad interest, which may justify us in naming the whole set *seriatim*. They were—

- No.
 26. *Four Landscapes.*
 95. *A frame containing ten subjects.*
 105. " " *nine subjects, mostly shipping.*
 177. " " *nine subjects, including the sketches of Topsey (an admirable pencil study), and the Pet of the Village.*
 197. *Six Sketches at Hastings, capital.*
 203. *Sketches of a Turtle, and a Fawn.*
 290. *A Study of a Peacock; Mary Queen of Scots' Room at Hardwicke Hall.*
 312. *A frame containing six subjects—two dogs, &c., most excellent.*
 333. *A frame containing nine sketches in colour.*
 341. " " *five sketches of Boats.*
 352. *Two Landscapes—fine studies of cottage scenery.*
 359. *A View at Hastings, and a Landscape.*

364. *A frame containing four Studies of Clouds* (admirable, in association with sea and other material), and *one Landscape*.

Besides this series, we shall only specify Mr Burton's crayon-drawing of Jehu slaying Jehoram; an important design in which one can trace, along with the native ability and individuality of the artist, the influence of drawings in the same material by Decamps, such as the Samson set. The beauty (especially in the "Copt House, Cairo") of Mr Carl Haag's interior painting, and of Mr Smallfield's still-life painting, only second to Hunt's, should also not be passed in total silence. Messrs Glennie, Andrews, Alfred Fripp, Alfred Hunt, Brittan Willis, and Palmer, were eminent among the other exhibitors who mainly sustained the quality of this interesting and agreeable exhibition.

On the 9th of November a collection of paintings was opened for inspection and sale at No. 11 Haymarket, by Mr Flatou, the picture-dealer so well known by his extensive transactions, and especially by his commission to Mr Frith for the picture of the Railway Station. The number of works was 132, many of them being already familiar to the public; such as Mr Frith's "Coming of Age," Mr Kennedy's "Sir Guyon and the Palmer," and a number of works which have been seen in recent Academy or minor exhibitions, and by most people forgotten again. Others, still older, are less familiar; as a very early picture by Mr E. M. Ward, "the Dead Ass, from Sterne's Sentimental Journey," and the same painter's "Elizabeth Woodville parting with *the Dauphin*" (!)—as the elegant scholarship of Mr Flatou expresses it. The *pièce de résistance*, "painted expressly for Mr Flatou, the artist's finest work," was "Reading the Bible," by Mr Thomas Faed. The arrangement closely resembles that of the cottage death-bed scene by the same painter, entitled "From Dawn to Sunset." The conception and execution are well pitched for Mr Faed's admirers, though the more critical-minded among them might perhaps think that the less satisfactory points of his style are more developed here than the better ones. Of prominent or popular names the catalogue had no lack

—Müller, Creswick, Ansdell, Sidney Cooper, F. R. Pickersgill, Cooke, Poole, Hook, Wilkie, Leslie, William Collins, Morland, Patrick Nasmyth, Herbert, Etty, Nicol, Egg, Linnell Senior, Alfred Chalon, Philip, Fielding, Gainsborough, &c.; and, from France, Duverger and Troyon. The display upon the walls, although reasonably fair, as things go, was scarcely perhaps in proportion to the pleasing anticipations with which these names might inspire a believer in the Royal Academy: and a proverb about the ratio between cry and wool might recur to the memory of cavillers. But the trade of picture-painting and the art of picture-dealing are both vocations which “appeal to the sympathies of an enlightened public.”

The British Institution has been, as usual, the first to begin the artistic year of 1864; its exhibition of works by living artists opened on the 6th of February. The contrast between the influence which this body once exercised and the interest which its exhibitions maintained on the one hand, and, on the other, the standing of both for this last dozen years or more, has been drawn often enough to spare us from re-enforcing it. The British Institution appears, as far as its actual management can be traced, to be one of those intensely conservative bodies which, by revising nothing and by laxly tending that which they cling to, end by having nothing to conserve that is worth conservation. We except the summer exhibitions of works by old masters and deceased British painters. These are invariably valuable in a greater or less degree, but according to a permanent average; and the public has every reason to be grateful to the liberal owners of pictures who annually despoil their walls of cherished ornaments, to share the enjoyment and example of them with all who are interested in art. But, as regards the exhibitions of contemporary art, the only comparison which can now be made is that of one poor minor collection with another. Upon that sorry level, the exhibition of the present year must be pronounced a meagre one among the meagre. The number of works is 649, of which 16 are sculptural. It has been sometimes affirmed that the members of the Royal Academy have wholly deserted the Institution. This is not strictly correct. On

the present occasion, three full members and two associates of the Academy exhibit—Sir Edwin Landseer, and Messrs Cooke, H. W. Pickersgill, Ansdell, and Frost. There are also pictures by Scottish and Hibernian Academicians.

In an indifferent exhibition to which Sir Edwin Landseer contributes, that eminent painter's contribution, it will readily be surmised, is the best work present. Sir Edwin's picture, named "Well-bred sitters that never say they are bored," is a splendidly facile and natural study of various birds and dogs, dead and living, set together in a painter's studio, among which a great retriever holds the supremacy. Next to this, perhaps no work possesses so much interest as a well-sized domestic picture by Miss Kate Swift—"Das Festkleid: a Schevening Girl buying her wedding dress." Though very far from being an accomplished piece of execution, this painting has style of a quiet sort, much simple nature, and throughout a certain largeness and readiness which might enable Miss Swift, with practice, to attain the level of good French or Belgian treatments of the same class, and at any rate greatly to transcend the limits of the mere common-place English domesticism. Another meritorious painter, and one who continues steadily to advance, is Mr Edwin Long, who sends "Don Quixote, having mistaken a Posada for a Castle, addresses two strolling dancers as high-born damsels." This is very naturally conceived, without vulgarity or caricature; and might be accepted as positively good were it somewhat more completely developed in artistic style. "The Buttery-hatch," by Mr Yeames, is a small picture of great cleverness, and noticeable for unhackneyed arrangement. Mr Pettie and Mr Houghton are here, as they always are, distinguishable at a glance from the common run of their fellow-exhibitors. Mr Wyburd, in the home portrait-group named "A Private View," shows himself yet capable of greater sincerity of feeling and decision of handling than go to the painting of his *répertoire* of show damsels. In landscape three painters may be named. Mr Mignot's "Twilight in the Tropics" is a really fine work, notwithstanding some roughness of execution: its sky is full of light and space. Mr Elijah Walton sends a valuable and

accurate study of snow-mountains in "The Silberhorn, as seen above Lauter-brunnen:" and the ease and completeness of style, within certain limits, possessed by Mr George Sant, tell to advantage in his "Study of broken ground near Farnham."

The list of exhibitions held by individual artists is a short one. Mr Carl Werner opened at the Water-colour Institute, about Christmas, a collection of thirty drawings of Jerusalem, Bethlehem, and the Holy Places, including several subjects of the highest interest, such as the General View of Jerusalem; the Vestibule of the Church of the Holy Sepulchre; the Sepulchre itself; the Interior of the Mosque of Omar, with the Holy Rock; the Valley of Jehoshaphat; Bethany, the Mountains of Moab, and the Dead Sea; the View of Bethlehem; Jerusalem on the north side, &c. The artist is known for the telling precision with which he works out the picturesque material of his subjects, with their effects of light, peculiarities of texture, and so on. The present series will satisfy his admirers in these respects; some few of the views are not finished, but are as pleasing in their character of sketches as the others in their steady elaboration. The whole set will be chromo-lithographed by Messrs Hanhart, and published by Messrs Moore, McQueen, and Co.

Mr Holman Hunt's "Finding of the Saviour in the Temple" continues to attract its daily knot of London admirers, and has been of late on exhibition at Messrs Jennings's Gallery in Cheapside. When the provincial tour of this painting shall have been completed, the number of its visitors will be something enormous, and the result a signal instance of the influence exercised by fine work, coupled with a selection of elevated subject, and a method of treatment, which people can understand and enter into as well as admire.

W. M. ROSSETTI.

THE FINE ARTS IN INDIA

IN

THE REIGN OF KING JAMES I.

To the Editor of the Fine Arts Quarterly Review.

SIR,

I HAVE selected for the subject of this letter some extracts from the East Indies Correspondence in the Public Record Office, which have reference to the Fine Arts in India during the reign of King James I. These extracts will be found curious, and in one or two instances may provoke inquiry which will lead to information not without interest or instruction.

As soon as the East India Company had established a trade in some of the most considerable of the islands in the Indian Ocean, they turned their attention to the Peninsula of India itself, and vessel after vessel was despatched laden with all kinds of commodities for the Indian market. The voyages of this period, that is, before 1620, were usually successful. Many difficulties had to be overcome, but these were considerably lessened by the prospect of bribes, or as they were then termed, presents. Every officer who had the least authority expected something; the leading men of the State were not above receiving what was offered to them by the East India Company's servants, and the Great Mogul himself looked for presents, however trifling, every eight days.

The Company's factor writes from Ajmere, in November, 1614, as follows:

"Havinge to dealle with a people subtle and deceipttfull, full of delayes in all businesses, exceptte to serve their owne turne and noe truth in them, and the Kinge ruled by those men neere him too much delighted with toyes, wherewith the ledger must come soe well provided that once in eightte dayes, or att least when hee hath occasion to proffer

speech, hee have somethinge or other to presentte, any toye that is not of his countrie, though not worth two shillings, some time is sufficientte, which may move the Kinge not onely to favor our busines and to grace him, but in shortte time to give some pençõn or allowance towardes his maintenaunce, for the better obtaininge whereof fitt presentts must bee for the Nobillittie broughtte, which are chief in grace, cloth and such things as are to bee boughtte for mony they esteeme not," &c. [East Indies Original Correspondence, Vol. ii. No. 186.]

The same factor in another letter to the Company specifies what these presents should be. He says, "The King is exceedingly delighted with toyes which I may well so terme, for any thing that is strange, though of small value, it contents him, so that you must use meanes to procure all things fitting, as riche gloves wrought or imbrodered caps and purses, looking glasses, ven[etian?] drincking glasses, curious pictures in stone, in wood, in wax or paynted, knives great and small exceedingly requested, stricking clocks, yf a jack to rost meate on I thinke he would like it or any toy of new invençõn though but for sight onely will please him, yf any coloured Bever hats or silke stockings for his woemen they will bee esteemed."

He also describes the presents which should be given to some of the nobility, and recommends sword-blades which will endure bending, "nothing is more esteemed," knives, cases of bottles filled with strong waters, "and such like things." [O. C., Vol. ii. No. 188.]

It is curious to find that an English coach was among the presents sent by the Company to the Great Mogul. The coachman's name sent over "to bring their horses to that labour" [of drawing the coach, I presume] is recorded as William Hemsell; he was some time coachman to Dr Farran and to the Bishop of Coventry and Lichfield. Sir Thomas Roe has given a curious account of the delight of the Great Mogul on receiving this and other presents. He says that at night the King got into the coach and had it drawn about; he also sent for a servant to tie on his scarf and sword English fashion, "in which he tooke so greate pryde that he marched up and downe drawing yt and flourishing, and since hath never beene seene without yt." [O. C., Vol. iii. No. 335.]

The Company's factors at Surat also write that

"Itt wilbee expected by the nexte shippinge that thay bringe a present for the Kinge, and beeinge alltogether delighted in toyes that are strange, wee thinke itt fittinge yoⁿ sende for him a small pare of orgaynes, havinge heere a skilfull muzition to play on them. Likewise a very fayre case of bottles filled with severall sortes of the best stronge

waters, two or three payre of rich knives, one or two payre of rich gloves, one or two fayre lookinge glasses, two fayre sworde blades, some fayre Pictures and if you sende the King's picture itt wilbee the more highly esteemed, two or three fayre spanniells and a fayre greyhounde or two." [O. C., Vol. i. No. 102.]

It is evident that these suggestions were duly attended to by the Committee of the East India Company in London, for we read in a letter from the same factor at Surat, to the Company's factor at Agra :

"Mr Edwardes brings with him a letter with other great presents from our King's Majesty's owne hand for the Mogull and not from the Marchants as heertofore and therefore to be respected hereafter. The presents are theise, a vest royall for the King himsealf with the pictures of our King and Queene alsoe he bringes one picture that wee thinke will content him above all, which is the picture of Tamberlaine from whence he derives himsealf besides many other fitt thinges elce to give as he shall se cause." [O. C., Vol. ii. No. 170.]

It will be remembered that Tamerlane flourished more than two centuries before the date of this letter. Who painted this portrait?

John Sandcroft, a factor, certifies to the Company the safe arrival of "192 sword blades, a chest of lookeing glasses, a truncke of combe cases, divers pictures, and burneing glasses, beside the present, but the particulars cannot advise." [O. C., Vol. ii. No. 194.] And soon afterwards, in March, 1615, William Edwardes, who, we have seen, had but lately arrived as Lieger from the East India Company at the Great Mogul's Court at Agra, writes to the Company as follows, in Feb., 1615 :

"At my first audience with the King after delivery of our King's Ma^{ties} letter and presents w^{ch} were these, Our King, Queene and Lady Elisabeth's pictures, the rich cloake, the best case of botles, the great ebany framd looking glasse and the case of knives, all w^{ch} the King esteemed much, espetially our Kings pickture and the rich cloake. The King seemd to me to speake out of sincere afecion theise words, You are wellcome, your ships have donn me good service belowe, I am much affected to your King and will send him my letter and picture and what else you shall advise me may give him best content and what-soever you would have me doe for you, let it be sett doune in wrighting and it shall be donn." [O. C., Vol. ii. No. 252.]

Were these pictures of the King and Queen and Lady Elizabeth painted by Daniel Mytens? Is it known whether they are preserved?

King James granted Mytens a pension of £50 per annum, on condition that he should "faithfullie and diligently attend the service of us our heires and successors in the said art and skill of picture drawing;" and that he should not "departe or goe out of this realme without

leave or warrant of us our heires or successors or of sixe or more of the Privie Councill." The Warrant is dated 19th July, 1624. [Sign. Man. Vol. xvi. No. 46.]

The following month Edwardes writes to Sir Thomas Smythe, the Governor of the East India Company, as follows :

"I presented the Mogoll with your Wor^s picture, which he esteemed so well for the workmanship that the day after he sent for all his paynters in publick to see the same, who did admyre it and confest that none of them could any thing neere imitate the same which makes him pryse it above all the rest and esteemes it for a jewell." [O. C., Vol. ii. No. 219.]

It is very much to be regretted that the artist who painted this picture is not named. In a long list of things which Mocrob Chan, the Great Mogul's chief minister, desired that his master might be furnished with from England, we find the items, "Pictures in cloth not in wood," to which Nich. Downton, General of the Fleet, has appended a note, "Pictors on cloath as you had made at London not as the French, which warpe, rent and break ;" to "cloth of arras wroughtt with pictures," Downton says, "cloath of arrise is very costly therfore I think best to make shewe of difickcultie in the gattting therof unlese a litle, but tappistry instead therof." And again, to "any figures of beasts, birds, or other similes made of glase, of hard plaster, of silver, brasse, wood, iron, stone or ivorye," the General observes, "figurs of divers beasts and dogs in ston or plaster I have sene com from Frainckford, I think at Amsterdam may enoughe be had." [O. C., Vol. ii. No. 183.]

It seems, however, that the taste of the natives for the Fine Arts must have been confined to the Mogul's Court, or, at any event, have been quite in its infancy at this period. The factors at Surat write to the Company that pictures "are not for sale here but for guiftes, therefore we wish no more to be sent." [O. C., Vol. ii. No. 187, p. 17.] The Directors of the East India Company passed a resolution that among the commodities to be sent to India this year [1615] no pictures were to be included "untill they may receyve intelligence from thence of what esteeme those are which have bene already sent." [Court Book, E. I. C., Vol. iii. p. 485.]

The Company received the required intelligence before the end of the year in a letter from their factor in Ajmere, who writes on the 20th March, 1615 :

"The Mogoll's picture drawne in Eng. is nothingse lyke him, so will serve for noe use at all, the rest of the pictures brought up heather moste of them are gyven for presentts and the rest reserved for

lyke uses, dyvers have bene earnest to buye of them butt none have bene sould, wherefore if 5 or 6 dozen were apoynted for that purpose I thincke they would sell; they maye be of sevrall sises, and beinge well wrought, those of France, Germanye, Flanders, &c., are fittest for thatt purpose, for they esteeme nott of the Ladyes pictures accordinge to there valewe, exceptt only for the rarytye of the workemanshippe so a few extraordinarye of them for presentts will suffyce, the rest maye be of differentt fictyons, of feigned gods, historyes, gardens, Banquetts and the like with some two or thre hundreth prynted pictures." He then goes on to say that there is daily inquiry for novelties and toys of new invention, and recommends to be sent "some smale pictures paynted on brasse, cutt in brasse, of massye brasse of marbell, freestone, or woode curiously wrought, some fayre pictures in waxe covered with glasse." [O. C., Vol. ii. No. 270.]

In the following year, in Oct., 1616, Sir Thomas Roe, the first accredited Ambassador from the King of Great Britain to the Great Mogul, writes, in reference to the commodities sent over to India, that "all the pictures will sell best here of any part in the world;" and in the same letter he includes in "A Note of such things as I desier for presents and to content the King and Prince, part wherof shalbe sould as I fynd fitting—

"Fower dosen of knives, so they bee lardge and fayer wrought with amber, corall, gould or silver or inlayed with glasse.

"The figure of the Lyon, the bucke, the grayhound, the bull, the horse, the Talbott, or if you have noe use of them, yow may send al mentioned in yours, provided they be well formed, good shapes, and undefaced. Such toyes will please well, for ordinary turnes, and the remayner will sell.

"Both the christall boxes, for one the King must needs have, another Normall, if they bee fayre, the neglect of her last yeare, I have felt heavily.

"The picture of Venus and a satyre, if it be excellent woorke, the price is great but if the art answer it not, it is here despised.

"The picture of the faire ladie.

"The King's picture." [O. C., Vol. iv. No. 404.]

Are these pictures preserved, and are the names of the artists known? The Great Mogul himself had cultivated a probably natural taste for the Fine Arts. We read in a letter from the factor in Agra, dated Nov., 1616, that not only is the King the best paymaster in the country, but that he "desireth unheard of and rare things, but such as are either rich or full of cunninge, good art and woorke, which he can as well decerne from bad, as wee ourselves, and careth as little for thinges

of meane value and as is the Kinge soe are his subjects." [O. C. Vol. iv. No. 409.]

"Pictures of war," among other commodities, were sent by the East India Company to Japan in 1615; it was also resolved that "some pictures should likewise be made" for the Emperor of China. [Court Book, E. I. C., Vol. iii. p. 365, 549.]

I will conclude with an extract from a letter in which it appears that the wish of the East India Company to have "the whole manner of torturing the English at Amboyna" set forth in a table by a painter called Greenebury was not allowed by the Privy Council to be carried into effect; Thomas Locke writes in Feb., 1625, to Sir D. Carleton, King James the First's Ambassador at the Hague, as follows:

"The marchants of the East India Companie had sett a Painter called Greenebury on worke, to sett forth in a table the whole manner of torturing the English at Amboyna and the matter with all circumstances should have bin acted in a playe verie shortlie, but the Duch ministers intimating the same to the Councell, fearing that it might bee the cause of some tumulte now at Shrovetide, the Lords tooke order for the staying of all, and the marchants and the Paynter were checked for their labors." [Domestic Correspondence, Jac. I., Vol. clxxxiv. No. 22.] "A true relation of the unjust, cruel, and barbarous proceedings against the English at Amboyna," was at the time "published by authority," of which there are several editions in the British Museum. The earliest is dated 1624, others 1632, 1651, 1665, 1672, and 1688. A frontispiece is attached; it represents a man suspended to a square framework of wood by his arms and legs, which are stretched out and bound to the four corners; the lower part of his face, from his eyes to his throat, is covered with a cloth, loose at the nose and tight at the throat; a man is standing on a stool, pouring water into this cloth, while another man is applying a fire-brand to his arm-pits; two burning torches are being applied to the soles of his feet. Beneath are three figures, one of a man who has apparently undergone torture, another kneeling with his hands bound, while the third is about to decapitate him with a sword. The "Advertisement to the Reader" in the edition of 1651, details the efforts made by the East India Company for redress, and proceeds thus,—"The East India Company, seeing themselves obstructed in the prosecution, thought fit to preserve the memories of such a butchery, by getting the several tortures done at large in oyl, but the table was scarce sooner hung up, but the murderers began to fear it would bleed at the nose, so that Buckingham was appeased by another sacrifice, and the picture commanded to be taken down." In all probability this was the picture painted by Greenbury, and spoken

of in Locke's letter above. Was the engraving I have described taken from Greenbury's picture? It has neither the name of the engraver nor the painter. It is somewhat singular that the frontispiece is not to the earlier editions which were published in King Charles I.'s reign, though it appears in all the subsequent ones. Is the original known to be in existence? The only printed account I find of Greenbury is in Walpole's *Anecdotes of Painters*, who says he is mentioned in the catalogue of the King's collection, for copying two pictures of Albert Durer, by the direction of the Earl of Arundel. The name of one "Robert Greenberry, picture drawer," is included in a return dated 23rd Dec., 1628, from the Justices of the Peace for Westminster to the Privy Council, "of all recusants resident in West." [Domestic Correspondence, Car. I., Vol. cxxiii. No. 12.] A Richard Greenbury contracted to supply the Chapel of Magdalen College, Oxford, with painted glass in 1632; and a Greenbury, but of what Christian name I know not, painted a portrait of the founder of the College in 1638. I think it more than probable that these artists refer to one and the same person. It is not uncommon to find a confusion of the names of Richard and Robert.

I remain, Sir, your obedient servant,

W. NOËL SAINSBURY.

11, Kensington Crescent, W.

November, 1863.



CATALOGUE RAISONNÉ

OF

THE PICTURES IN THE POSSESSION OF THE SOCIETY OF ANTIQUARIES AT SOMERSET HOUSE.

XIII. PHILIP THE GOOD, Duke of Burgundy. Born at Dijon, 1396. Instituted the order of the Golden Fleece, in honour of his third marriage with Isabella of Portugal, January 10th, 1430. Died at Bruges, 1467.

A square picture. His face, very pale, and seen in three-quarters, turned to the right,* is entirely destitute of hair; his right hand holds a scroll of paper, and the left also is brought near it.

He wears a very dark brown head-dress, like a turban, with a long piece of cloth hanging from it which falls in front of his right shoulder. The collar of the order of the Golden Fleece—not gilded, but coloured a deep reddish-yellow—descends from each side in two straight lines forming an angle, which is marked by the pendant fleece. There is a similar picture in Windsor Castle, the head of which was engraved by W. Hollar, 1667, in Ashmole's "Order of the Garter," page 223. The action of the hands is slightly different from that of the picture at Somerset House.

Painted on panel, measuring $11\frac{1}{8}$ in. by 8 in.

Bequeathed to the Society in 1828, by the Rev. Thomas Kerrich, F.S.A., late principal Librarian to the University of Cambridge, and Fellow of Magdalen College. (See page 50 of Mr Albert Way's excellent Catalogue of Antiquities, Coins, Pictures, and Miscellaneous curiosities in the possession of the Society of Antiquaries of London, 1847.)

XIV. A very interesting portrait of a beardless youth, apparently a nobleman, in a very rich dress. It was designated by Mr Kerrich on a

* In describing these pictures, I do not adopt the heraldic system of dexter and sinister, but always mean by *the* right and left that of the spectator when viewing the picture. When describing the action of particular figures in a painting, I use *his* or *her* right or left with especial care, as mistakes on this point may easily occur.

piece of paper pasted at the back of the picture, "Bartolomeo Liviano d'Alviano." There are still traces of old writing on the wood itself; but too much worn for any possibility of decipherment or restoration. The style of painting is very remarkable. It is dark and somewhat bluish in tone, combined with exquisite finish and a lightness of touch which can hardly be taken for Flemish, and yet the details have a remarkable solidity, betraying a Flemish influence. The material on which the picture is painted is not oak, but seemingly poplar, a wood much employed by the Italians, and which, taken with the handling of the pencil, lead me to infer that it is either the work of Antonello da Messina or of Rogier Vander Weyden, whose residence in Italy would naturally account for a combination of the two styles. Antonello died 1493. Vander Weyden died 1464. His beardless face is seen nearly in three-quarters, turned to the right, with the blue-grey eyes fixed upon the spectator. His hair is light yellow-brown, broken into numerous small round curls. A richly enamelled ornament, decorated with four pansies, adorns the front of his black cap, which fits low down on the forehead, nearly touching his eyebrows, and forces the fine locks of his golden hair to curl up along the edge. The broad black bands of his white shirt are enriched with yellow patterns, originally gilded, in the fashion of Italian Renaissance, composed chiefly of the forms of vases, dolphins, caducei, and cornucopiæ. The blue and green of his richly-patterned damask mantle is heightened by transparent colour, or glazing, and the scarlet sleeve on his left arm is remarkably brilliant. The background of the picture is composed of a monotonous and very deep rich blue.

Painted upon panel. Dimensions, 1 ft 5½ in. by 11¾ in. (sight measure).

Presented by the Rev. Thomas Kerrich. The date when he acquired it is marked in small letters in black ink at the side of the panel, T.K. M.C.C. 1795.

XV. KING HENRY V. Born, 1387. Won the field of Agincourt, 1415. Married Catherine of France, 1420. Died at Bois de Vincennes, near Paris, 1422.

A profile, turned with the figure, which is seen to the elbow, entirely to the left. His left hand raised and open, as if addressing some one. He wears a purple dress and crimson sleeve with a broad gold and jewelled collar, hanging over the shoulders. His crimson sleeve is slashed, and shows a golden lining, which extends from below the shoulder to the elbow. His hair is cropped very close, and of a deep brown colour. The face is quite bare, and the back of the head behind the ear appears also to have been shaven, according to the old Norman fashion, seen in the Bayeux tapestry. There is a similar

picture in the Royal collection at Windsor Castle; but the right hand is more raised and turned, so as to display the back of it with three large rings on the fingers; the left also is introduced, with the fingers bent, as if resting on a ledge in front of the picture. Another and very similar picture, on panel, was presented to the British Museum by Dr Gifford. The Windsor portrait, when at Kensington Palace, was engraved by Greatbatch, as a frontispiece to Endell Tyler's *Life of Henry V.*, whilst the engraving done by Vertue for Rapin and Tindal's *History of England*, was considerably altered from the original by the introduction of a cap and crown on the head, and by the addition of the orb and cross in his left hand. The small vignette head of the same monarch, engraved in Sandford's *Genealogical History of England*, page 265, was apparently taken from the picture now at Windsor, and also modified by the addition of a crown and the introduction of a sword grasped by his right hand.

Painted upon panel. Dimensions. 1 ft 4 $\frac{1}{4}$ in. by 1 ft 9 $\frac{1}{2}$ in.

XVI. KING HENRY VI. Born at Windsor, 1421. Married at Nancy, to Margaret, daughter of King René, of Anjou, 1444. Died in the Tower of London, 1472.

A small square picture with a scarlet background. The figure, very ill-proportioned, is seen to the elbows, and turned towards the left; his face, seen in three-quarters, both turned towards and looking to the left. His hands are joined before him. He wears a black cap; the face is beardless and rather ruddy, with neck bare. His dress is blue, trimmed with white fur, the sleeves pink with white at the wrists. He wears a golden collar of S.S., having a cross of the same pendant.

This picture was copied in lithography for the *Paston Letters*, vol. v., page 5. "T. Kerrich del., January, 1822." Similar pictures are preserved in Windsor Castle and the British Museum. The former, whilst at Kensington Palace, was accurately drawn and engraved by G. Vertue for Rapin and Tindal's *History of England*. This same type is traceable in the small vignette of Henry VI., on page 265 of Sandford's *Genealogical History of England*. An arched crown and sceptre have been added in the vignette.

Painted on panel. Dimensions, 1 ft $\frac{1}{2}$ in. by 9 $\frac{7}{8}$ in.

Bequeathed in 1828, by the Rev. Thomas Kerrich, F.S.A., &c. This picture has been recently cleaned with much care by Mr Henry Merritt.

XVII. KING EDWARD IV. Born at Rouen, 1441. Crowned at Westminster, June, 1461. Married the Lady Elizabeth Grey, daughter of Sir Richard Woodville, 1464. Died at Westminster, 1483.

A square picture, the size of life, with a dark green background. The

figure is seen to the elbows, turned slightly towards the right. He wears a black cap with a red-and-silver rosette, having three small pearls pendant from it, at the side over his right temple. The turn of the head, partly thrown backwards from the spectator, is remarkably graceful, and shows a freedom of art which is very rare in portraiture of this period. Five horizontal rows of round pearls cross the front of his black undervest, and from the centre of each row hangs a circular gold locket, the upper one having a lozenge-cut black stone in the centre. His shoulders are covered with a handsome yellow brocaded dress, ornamented with rich flowing patterns; but no gilding whatever is observable. The hands, very delicately drawn, are employed in fitting a ring on to the forefinger of the left hand.

His hair is long and gracefully flowing; the colour of the eyes dark brown. His face, as usual in his authentic portraits, perfectly smooth and beardless. A similar portrait, but on a larger scale, is in the Royal collection at Windsor Castle. The action of the hands is somewhat different, as he there appears to be fitting the ring on to the first finger of his left hand. There is also no ornament observable on the side of his bonnet. Vertue has engraved the Windsor picture for Rapin and Tindal's *History of England*.

Painted on panel. Dimensions, 1 ft $1\frac{3}{4}$ in. by 1 ft $7\frac{1}{8}$ in.

XVIII. KING EDWARD IV. A small picture, with an arched top. The costume and turn of the figure are nearly the same as in the preceding picture, with the exception of the proportions, which in this are more clumsy, and the hands being differently occupied. A white rose is held upright between the first and second fingers of his right hand, and a ring appears on the third finger. The fingers of the other hand rest on the ledge in front of the picture. The colour of his hair is a very deep chesnut-brown. His mantle is gilded and covered with a rich pattern in gold lines. The eyeballs are of a paler colour than in the preceding picture.

Painted on panel, which is all of one piece with the arched frame. Along the lower surface of the frame is inscribed

"Edward Rex quart'."

Dimensions, $7\frac{3}{4}$ in. by 1 ft $\frac{1}{2}$ in.

Bequeathed by the Rev. Thomas Kerrich, F.S.A., 1828. This picture was engraved, in a mixed style, for vol. iv. of the *Paston Letters*, by T. Cook, from a drawing by Mr Kerrich, 1788. It was also engraved by Holl for the third Series of *Original Letters*, edited by Sir Henry Ellis, vol. i.

XIX. MARGARET OF YORK, third wife of Charles the Bold of Bur-

gundy, and sister to King Edward IV. of England. Daughter of Richard, Duke of York, and Cecily Nevile, daughter of the Earl of Westmoreland. Married, 1468, to Charles, the last Duke of Burgundy, of the French line. Became a widow, 1477, stood godmother to the Emperor Charles V., 1500, and died at Malines, 1503.

A curious picture, life size, to the shoulders. The background is black, and her face is seen in three-quarters, lighted from the left side. The shadows are powerful and very well massed. This picture was probably painted by Hugo Vander Goes, a Flemish artist, born at Ghent, who is recorded to have been employed upon the decorations for Margaret's wedding. His long experience and practice, both as a decorator and painter of historical subjects on walls, as well in Italy as in his own country, will satisfactorily account for the force and largeness of style which distinguish this picture. The lady's hair is entirely concealed under her high black head-dress, which is partly covered by a gauze veil, a portion of which falls over her right shoulder. Her dress is red, with a broad brown border adjoining the neck. A small gold chain, composed of square links, hangs in front from the shoulders, with a large black jewel in the centre, and round her neck is a broad flat collar made of gold, divided at intervals by three compact rows of pearls forming squares. Her complexion is fair, the eyes dark, lips red, and the eyebrows very much arched. There is no gold upon the picture. On the flat surface of the square light-brown frame are the following lines, one above and the other below, in gold letters:—

MARGAR. DE IORC: 3. VXOR
CAROLI. DVCIS. BOVRGON.

Painted on oak panel. Dimensions, 1 ft 5 in. by 1 ft $\frac{1}{2}$ in.

From the collection of the Rev. Thomas Kerrich, F.S.A. Engraved in a mixed style in the Paston Letters, vol. v., page 115, by Facius, 1804, T. Kerrich, del. Published by William Richardson, 1804, York House, Strand.

XX. KING RICHARD III. Born at Fotheringay Castle, 1452. Crowned, 1483, and slain at Bosworth Field, 1485.

A small picture with an arched top. He is seen to the elbows, turned towards the left, with the face and eyes also in the same direction. He wears a black cap, enriched with a gold ornament over his left temple, and seems to be looking earnestly forward, as he plays with a ring on the third finger of his left hand. The light comes in from the left side, and the shadows on the features are decided and well massed. The general tone is brown. He wears a gold damask robe with a crimson under-garment; having a large jewelled collar or chain of gold over all. His eyes are pale grey, and the expression of the countenance stern; the lips are very thin

and compressed. The frame, which corresponds with that of No. XVIII., is inscribed on the lower surface :

Richard^{us} Rex tertius.

Painted on panel. Dimensions, 1 ft $\frac{1}{2}$ in. by 8 in.

Bequeathed to the Society by the Rev. Thomas Kerrich, F.S.A., in 1828. It was lithographed by Mr Kerrich himself in 1821, for vol. v. of the Paston Letters, page 303. An engraving of this portrait has been given by Sir Henry Ellis, in vol. ii. of the third series of his Original Letters. It was also engraved by B. Holl in a mixed style, as the frontispiece to Jesse's Memoirs of King Richard III., 1862.

XXI. A larger portrait, said also to represent King Richard III., is a curious picture, but the countenance verges strongly upon caricature. It is, however, in some parts obliterated. This figure, like the preceding, is turned towards the left, and the head looks upwards and forward in the same direction. The face also is beardless, with long dark chesnut hair, hanging on each side from a plain black cap. Both hands are seen; the right raised holding a sword in front of his left shoulder. The front of his dress is covered with dark brown fur; the sleeves crimson and gold. His undervest is gold, patterned with short black strokes or stitches arranged in vertical lines. His sword is silvered half-way up the length of the blade, the rest is black, giving the appearance of the sword being broken. The background is a very dark brown. The light is admitted on to the face from the left, as in the preceding picture.

Painted on panel. Dimensions, 1 ft 7 in. by 1 ft 2 in.

This picture came into the possession of Mr Kerrich in 1783.

XXII. KING HENRY VII. Son of the Earl of Richmond and Margaret Beaufort, daughter of the Duke of Somerset. Born in Pembroke Castle, about 1455, and educated at Eton College. Won the crown at the Battle of Bosworth Field in 1485, and in the following year married the Lady Elizabeth of York. Died, 1509.

A small picture in a square frame, having an arch with cusps and spandrils painted and gilded on the flat upper surface of the picture so as to appear part of the frame itself. The figure is seen to the elbows, turned towards the right, wearing a black cap with gold medallion, encircled with white roses, each having a red centre, and three large pearls hanging from it, over his right temple. His hair is darker in this than in the following pictures. He wears a black stole, lined with purple, round his neck. His robe is crimson, slashed on the sleeve so as to display a golden under-garment. In his right hand he holds a red rose, one green leaf being attached to the stalk, and the fingers of his other hand just appear resting on the ledge in front of the picture. The back-

ground is of a dark olive-brown colour. The collar, which is suspended across his breast and passes under the stole and outer robe, composed of rose-like ornaments and knots placed alternately, is very remarkable. (See *Archæologia*, vol. xxxix., page 267.)

There is no inscription on the lower part of the frame, which, as some of the preceding, is of one piece of wood with the picture itself.

T.K.
It is marked at the back M.C.C. The frame is of precisely the same
1792.

moulding as the rest of the small-arched series, this alone being square. Bequeathed by the Rev. Thomas Kerrich, F.S.A., in 1828.

Dimensions, 1 ft 3 in. by $9\frac{3}{4}$ in. (sight measure).

XXIII. KING HENRY VII. A small, faint, and much obliterated picture, similar in attitude, direction of the figure, and costume, to the preceding. He likewise holds a red rose in his right hand. His long hair here is white. His robe is pale crimson.

Painted on panel. Dimensions, 1 ft 2 in. by $10\frac{1}{2}$ in.

XXIV. KING HENRY VII. A large picture, life size, to below the waist; figure turned somewhat to the right. Eyes fixed on spectator. The hair is long and silvery. Black cap with medallion in it. The under-garment crimson, and a yellow mantle over the shoulders, with a black stole hanging from the neck, on each side in front. The hands are not seen. A massive collar or chain passes across the chest between the stole and the ermine borders of his outer dress. No gilding on the picture. The complexion is clear. The shadows are strong, of a brown tinge, and remarkably well massed, the light being admitted from the right. A similar picture is at Eton College.

Painted on panel. Dimensions, 1 ft $10\frac{1}{2}$ in. by 1 ft $5\frac{1}{4}$ in.

Presented to the Society by Dr Richard Rawlinson, 1753.

XXV. KING HENRY VII. A duplicate of the preceding. It was much damaged, but has lately been cleaned and repaired with great care by Mr Henry Merritt. The back of the picture also was parquetté, or protected from warping or splitting by the addition of cross-pieces of wood.

Painted on panel. Dimensions, 1 ft 10 in. by 1 ft 5 in.

Bequeathed by Philip Hammersley Leathes, Esq., F.S.A., 1838.

XXVI. MARY OF AUSTRIA, sister of the Emperor Charles V., Daughter of Philip le Bel of Austria and Joanna, Heiress of the Spanish Monarchy. Born at Brussels, 1505. Married to Louis II., King of Hungary and Bohemia. After his death, in 1526, she vowed to lead a life of perpetual widowhood. Her brother appointed her Governess of the Netherlands from 1530 to 1555. Died in Spain, 1558. The town of Mariembourg, in Ardennes, was founded in honour of her name.

A square bright picture with a turquoise-blue background. Her

figure, smaller than life, is seen, half length, seated to the left, and her face turned three-quarters, looking in the same direction. She wears a very broad flat round crimson hat, elaborately bordered with pearls and golden ornaments. Her red sleeves are large and full; the hands locked together in front a little below the girdle of her dress, which is of a deep brownish-red colour, faced and bordered with broad patterned surface of gold. The workmanship of this part of her costume is rather peculiar. The flat surface of gold has been furrowed with deep lines cut into it, forming a pattern of pomegranates and the well-known pine-apple device; and these again have been filled in with bright crimson colour, producing a pleasing effect of sharp red lines. Her face is very pleasing, notwithstanding the full and unmistakeable Austrian lip. Her complexion is fair, and the rich brown hair is gathered at the back of the head under a brown and gold network. The top of her dress, at the back of her neck and on each side, towards the shoulders, presents a large mass of solid black. Along the upper part of the blue ground is inscribed in golden letters:

. MARIA * REGINA.

. 1520

Anno Statist. 14.

Painted on vellum stretched on panel. Dimensions, 1 ft 6 $\frac{3}{4}$ in. by 1 ft 1 $\frac{3}{4}$ in. (sight measure). This picture must originally have been as brilliant as any of the illuminated paintings found in the richest manuscripts. Paintings on a small scale were occasionally executed at this period upon fine leather fastened upon board. This picture has been recently restored by Mr H. Merritt.

Bequeathed, in 1828, by the Rev. Thomas Kerrich, F.S.A.

XXVII. FERDINAND THE CATHOLIC, King of Spain, grandfather of the Emperor Charles V. Born at Sos, in Arragon, 1452. Married Isabella of Castile, 1469. Succeeded his father as King of Arragon, 1479. Drove the Moors out of Spain, 1492. Patron of Columbus, who returned from his first voyage in 1493. Ferdinand died at Madrigalejo, near Truxillo, January, 1516.

A small portrait in gilt frame with arched top, similar to No. XX. Seen to the elbows, the figure turned to the left, and the face, in three-quarters, looking in the same direction. He wears a plain black cap over his very dark long hair. His face is smooth, round, and fat, with slight indications of the roots of a beard around the mouth. The undervest is black with a white frilled shirt above it. His robe, covering the sleeves also, is gold with richly patterned black lines. The folds of this garment are shaded with a transparent brown tint. His right hand is introduced in one corner with the fingers bent as if to hold a flower which the artist neglected to introduce or which has disappeared. The

other hand supports the edge of his brocaded dress. A gold and jewelled cross hangs on his breast by a scarlet cord. The background is crimson. It is inscribed, on the lower surface of the gold frame, in black letters:

"Fernandus hispanie rex."

A similar picture, of a square shape, is at Windsor Castle, but the hands are not introduced, and the dress altogether is plainer. In lieu of the golden cross hanging by the fine red cord, he wears a long golden chain composed of numerous round links.

Painted on panel, being of one piece of oak with the frame. Dimensions, 1 ft $\frac{1}{4}$ in. by 8 in.

Bequeathed by the Rev. Thomas Kerrich, F.S.A., in 1828.

XXVIII. LOUIS XII., KING OF FRANCE, called "le Père du peuple." Born at Blois, 1462. Succeeded Charles VIII., 1498. Married Anne of Brittany, widow of his predecessor, 1499. Conquered successively various states of Italy. Married a third wife, Mary, daughter of Henry VII. of England, 1514, and died the following year.

A breast-portrait, the head being rather large in proportion to the size of the frame. The face is seen in three-quarters, turned and looking to the left. The light is admitted from the left, and the details of the countenance are carefully modelled. A large golden medallion is affixed to his black cap, above his left eye, with a black string, belonging to the cap, passing across the centre of it. On this medallion appears the Virgin, holding the infant Saviour, between two saints on a red ground. His dress is gold brocade, with a pale crimson mantle, bordered with fur, over his shoulders. Between his white shirt and the brocaded dress passes a broad black ribbon. A small medallion, with the standing figure of St Michael subduing the dragon, hangs on his breast from the usual collar of the order, composed of gold knots and scallop-shells. The fingers of his left hand are partially seen, with the thumb very prominent at the lower part of the picture. The background is very deep blue-green.

A similar picture is at Windsor Castle, excepting that it is square in shape, and the hand is entirely omitted; less also of the body being seen. Inscribed in black letters on the front of the gilt-arched frame:

"LE ROY LOYS."

Painted on panel. Dimensions, 1 ft $\frac{1}{4}$ in. by 8 in.

Bequeathed, 1828, by the Rev. Thomas Kerrich, F.S.A.

XXIX. FRANCIS I., KING OF FRANCE. Born at Cognac, 1494. Succeeded Louis XII., 1515. The contemporary of the Emperor Charles V. and Henry VIII. of England. Married the Princess Claude, daughter of Louis XII. and

Anne of Brittany, 1514. Taken prisoner at the Battle of Pavia, February 24th, 1525, and carried into Spain. Married Eleonora, sister of the Emperor Charles V., 1530. Died at Rambouillet, March 31st, 1547.

An interesting and youthful portrait of this monarch, in a similar gilt and arched frame to the preceding. His figure is turned to the right; his beardless face is seen in three-quarters. The right side being in deep shadow gives additional prominence to his long nose. His black cap is ornamented with a gold medallion above his right eye, having a standing figure in the centre, and four smaller medallions, each between four golden tags placed saltirewise, ranged on a line with the large one. The cap has a small peak at the top, which gives it a somewhat turban-like appearance. His under-dress is gold with a line of white shirt and a gold edging upon the neck. The mantle is crimson with a broad edging of brown fur. A fleur-de-lis of gold, enriched with stones and pearls, is suspended round his neck by a black string; below this he wears a gold cross, attached to a large collar composed of gold circlets and double fleurs-de-lis. He holds his right hand forward as if addressing some one, and rests the left on a small gilt ball, apparently the upper part of the pomel of his sword. The background is dark green, ornamented with a rich diaper pattern. On the front of the gilt frame is inscribed in a careless manner, with brown letters,

“FRANCICVS I REX FRANCORX.”

Painted on panel, which, like the other pictures of the series, is of one piece with the frame. Dimensions, 1 ft 2 in. by 8¼ in. It is

marked on the back in black ink, ^{T.K.} M.C.C.
^{1787.}

Bequeathed, 1828, by the Rev. Thomas Kerrich, F.S.A.

XXX. FREDERIC I., KING OF DENMARK. Son of Christian, Count of Oldenburg, elected King of Denmark and Norway, and of Dorothy of Brandenburg. Born, 1477. Became Duke of Schleswig and Holstein, 1481; ascended the throne of Denmark on the deposition of his nephew, Christian II., 1523. His first wife, married in 1500, was Anne of Brandenburg; his second, married 1518, was Sophia, daughter of the Duke of Pomerania. He died 1533, aged 56, having reigned 10 years.

A small picture with arched top, like the preceding. There is a peculiar style about this personage. The figure is seen to below the waist, turned towards the left. He wears long dark brown hair, with a remarkable line of hair round the edge of his cheek and continued under the chin. He has but faint indications of moustaches, and the chin itself is quite smooth. There is a Chinese expression about his

small dark eyes; and he wears his black cap carelessly, having it so low down on one side as partly to cover his right eyebrow. A golden ornament is attached to the other side of the cap. His under-dress is black, and the mantle of gold is covered with a rich crimson pattern. It is faced in front with a broad extent of dark brown fur, and he wears cuffs of the same. The right hand alone is seen, having a ring upon the thumb, holding a pink, the well-known flower, between the fore-finger and the thumb. A curious collar passes from shoulder to shoulder. It is composed of red jewels, with four oak leaves springing from them, placed alternately with single pearls. The background is of a dark emerald-green colour. It is inscribed in black letters on the lower part of the gold frame :

* LE * ROY * DE * DENEMARQUE.

Unfortunately the Christian name is not specified ; but Mr Way in his catalogue, page 52, ascribes this portrait to Christian III. (1533—1559). I find however on reference to a collection of engraved portraits of Danish monarchs by Haelwegh, 1646, judging by the countenance and by the peculiarity of the line of hair passing down the edge of the cheek and under the chin, that it could be no other than Frederic I. The stern and bearded face of Christian II. is well known, and the countenance of Christian III., son and successor of Frederic, was very different, who wore both beard and moustaches, and his face was not very unlike that of Philip II. of Spain. The style of costume in this picture would also accord very well with that of Frederic, born in 1477, and a contemporary of Ferdinand the Catholic. This discovery has also tended to throw light upon a matter of portraiture about which I have for a long while felt great uncertainty. A picture, said to represent King Edward IV. of England, was sold in 1855, in the Collection of Mr Bernal (No. 936 of the catalogue), and purchased by the Duke of Newcastle, for the sum of £157 10s. It professed to represent Edward IV., a Yorkist, notwithstanding that a *red* rose was in his hand. The style moreover both of his mantle and bonnet belong to a somewhat later date than 1483. The hair also had a strange peculiarity. No other portrait of Edward IV., or indeed any portrait of this century, as far as I know, exhibited such a growth of hair round the outside of the face as that seen in the Bernal picture. But the portrait now found in the series of Danish Kings and the picture in the collection of the Society of Antiquaries correspond so perfectly on these points as to show conclusively that the interesting Bernal picture, valuable from its evident truthfulness both for portraiture and for costume, and now preserved at

Clumber Park, does not represent the English voluptuary, but a Danish monarch contemporary with our own King Henry VII. and Prince Arthur the first husband of Catherine of Arragon.

The picture is painted on oak panel composed of one piece with the frame, as in the preceding portrait. Dimensions, 1 ft $\frac{1}{2}$ in. by $7\frac{3}{4}$ in.

Bequeathed by the Rev. Thomas Kerrich, F.S.A., 1828. He seems to have acquired this with the rest of the series in 1787.

XXXI. CHARLEMAGNE. A curious picture, purporting to represent the Great Emperor, under the form of a swarthy and mean-looking personage. He wears a crimson and brown furred bonnet and a gold brocaded mantle with a broad ermine collar, fastened by a gold button in front of his neck. His complexion is very brown and the beard and hair very dark. A flat circular gold nimbus encircles his head. He looks upwards, and the face, nearly in profile, is turned with the figure towards the left. The greater part of the countenance is in shadow, the light coming in rather from behind on the left. The background is black. Part of his left hand appears in the left-hand corner, as if resting on the ledge in front of the picture. There is no ring upon the fingers. It is inscribed on the lower part of the frame,

CHARLE MINGNE.

Painted on oak panel, which is, as in the preceding picture, of one piece with the arched frame. Dimensions, 1 ft $\frac{1}{2}$ in. by 8 in. Bequeathed in 1828 by the Rev. Thomas Kerrich, F.S.A. He appears also to have acquired it in 1787.

This picture affords a valuable illustration of a curious entry in the catalogue of pictures belonging to King Charles I., taken probably in 1635, and published by Bathoe, from a transcript by Vertue, 1757. It runs thus: "No. 52. Item, a white hall piece. The twentieth being Carolus Magnus, in a furred cap, with a glory about his head."

The size of this picture is not stated, and it is remarkable as being the only one omitted. The others belonging to this series vary in dimensions from 1 ft by 8 in. to 9 in. by $5\frac{1}{2}$ in.

XXXII. S^r DE RAVESTEIN. This portrait presents several difficulties. It is merely inscribed on the frame, which corresponds in form and size with the preceding ones,

MONSOVR DE RAVESTEIN.

As all the rest of the pictures belonging to this series represent potentates, and all of them persons of great historical importance, I am unwilling to suppose that this portrait can be an exception. I therefore cannot concur in the opinion quoted by Mr Albert Way, page 52,

that this portrait represents "Judocus Ravesteijn, an eminent Flemish Theologian, one of the defenders of the Council of Trent, who died A.D. 1570." The costume alone would suffice to show it to be of an earlier period. I am rather disposed to attribute the subject to one of the Lords of Ravestein connected with the Dukedom of Cleves.

The portrait of Adolphe of Ravestein, 1425—1492, is well known, but he had received the order of the Golden Fleece, a distinction not observable in this picture; moreover, he did not acquire the Lordship of Ravestein till some time after he had been decorated with this order. The latter was bestowed upon him in 1456, and he obtained Ravestein from his brother John, 2nd Duke of Cleves, in 1463.

It is probably Adolphe, the son of John, 3rd Duke, born January 23rd, 1498, and who died unmarried in Spain, 1528, aged 30.

There is a very fine portrait in the collection of the Duke of Sutherland, at Stafford House, painted in tempera, and inscribed PHILIPES DE CLEVES S^r DE RAVESTEIN. He was the son of the Adolphe, Knight of the Golden Fleece, above mentioned, and died also in 1528. But his face and general appearance differ entirely from the picture at Somerset House, whilst a great resemblance exists, and may be accepted as a family likeness, between this at Somerset House and the engraved portrait of Adolphe wearing the Golden Fleece.

This portrait, in an arched frame like the rest of the series, represents a young man with smooth round face and dark eyes, wearing a black cap having a gold medallion on it; his hair is long and dark. He wears a dark red-brown dress with gilt edging, brown sleeves, and a circular gold ornament suspended by a gold chain round his neck with a single pearl pendant from it. His face is seen in three-quarters, looking towards the left. His hands are brought together in front of the picture, his left hand holding a scroll. There are two rings on the fingers of the right. The general expression of the countenance is powerful and the face very handsome. The background is quite dark.

Dimensions, 1 ft $\frac{1}{2}$ in. by 7 $\frac{3}{4}$ in.

Bequeathed 1828, by the Rev. Thomas Kerrich, F.S.A., who had acquired it in 1787.

XXXIII. S^r DE NASSAU. I follow the opinion of Mr Albert Way that this portrait most probably represents Henry, Count of Nassau, governor of Brabant and general of the Imperial forces. He was born January, 1483. Created Knight of the Golden Fleece, December, 1505, and died September 14th, 1538. He is represented nearly half length, the figure turned to the left, and the face, beardless, seen in three-quarters, looking in the same direction. He wears a plain black cap with a gold ornament exactly in front. The badge of the

Golden Fleece is suspended from the upper edge of his dark brown dress. Below this appears a cross. He holds a red book in his left hand, and the fingers of his right appear, in part, over the ledge in front of the picture. It is inscribed in black letters upon the lower part of the gold arched frame,

MONSOVR · DE · NASSOV.

Painted on oak panel, of one piece with the frame. Dimensions, 1 ft $\frac{1}{4}$ in. by 7 $\frac{3}{4}$ in.

Bequeathed in 1828, by the Rev. Thomas Kerrich, F.S.A., who had acquired it in 1787.

XXXIV. Portrait of a dignified personage, leaning on a cushion, said to represent King Henry VIII. in advanced life. He wears a cap and feather, a furred robe, the sleeves puffed and slashed; the under-dress scarlet. Half length, with a light green background. I do not find any of the usual insignia which characterize the portraits of Henry VIII., and I cannot see in this picture anything to distinguish it from numerous other representations of state noblemen of the same period. The figure is turned to the right, and rests both his hands on the cushion. Very probably a German personage of distinction.

Painted on square panel. Dimensions, 1 ft 3 $\frac{3}{4}$ in. by 11 $\frac{1}{4}$ in.

Bequeathed by the Rev. Thomas Kerrich, F.S.A., in 1828.

XXXV. A similar portrait, both in attitude and costume, excepting that the under-dress here appears to be of cloth of gold, and the background is very dark. This is likewise denominated King Henry VIII., and is open to the same objections as the preceding.

Painted on square panel. Dimensions, 1 ft 6 $\frac{1}{8}$ in. by 1 ft 1 $\frac{1}{4}$ in.

Bequeathed in 1828 by the Rev. Thomas Kerrich, F.S.A. He had purchased it in 1781.

XXXVI. Portrait of a lady of the court of Henry VIII. Entitled, without any satisfactory grounds, "Queen Jane Seymour." She wears the five-cornered English hood, with black veil hanging behind. Her dress is cloth of gold with dark sleeves slashed with white. Her figure is turned towards the left, and both hands joined in front. Background very dark.

Painted on square panel. Dimensions, 1 ft 4 $\frac{1}{2}$ in. by 1 ft 2 $\frac{1}{4}$ in.

Bequeathed by the Rev. Thomas Kerrich, F.S.A., in 1828, by whom it was purchased in 1781.

XXXVII. QUEEN MARY (painted by Lucas de Here, 1554). Born at Greenwich, February, 1516. Ascended the throne, 1553. Married at Winchester, July 20th, 1554, to Philip of Spain, son of the Emperor Charles V. Died at St James's Palace, November 17th, 1558.

This is a very remarkable picture both as a portrait and as the work of a well-known painter. It is the largest *signed* picture that I have met with by the hand of Lucas de Here.

The Queen is represented standing, nearly facing the spectator, the head somewhat turned towards the left. Her eyes are fixed on the spectator. Her figure is seen to the knees. She wears the French hood upon her head. Her rich dress fits close to the body and shoulders, having large masses of brown fur at the elbows, as seen in most of her portraits of this period. The dress also opens at the neck into a wide spread collar, as in the portraits at Windsor Castle, and the celebrated small picture, representing her in an apartment with Philip II., at Woburn Abbey. Her dress is brown with a yellow pattern on it, with a handsome enamelled jewel on her breast, and a large pearl hanging from it. Another, attached by a cord, is pendant from the waist. Her hands are folded over one another in front of the girdle. There are six rings on her fingers, all of which have black stones set in gold, and correspond with others on her sleeve and neck. The words "Dieu et mon Droit" are traceable on the side of the pendant jewel. The features are delicately modelled and shaded with a leaden grey and a sometimes purplish hue, which characterize all the authentic and well-preserved portraits of this artist, who in these respects closely resembles Janet, the French court painter. The marks of a bold and careless outline in blacklead is traceable below many parts of the picture.

The background represents a surface of dull crimson velvet squared, with the marks or indentation of former foldings upon it, as frequently introduced in pictures of this period. The picture is painted upon a coating of gesso or pure white plaster of Paris, which serves as a priming upon the board.

The fingers of her left hand seem to have been badly restored, and the cord to have originally passed over them. The signature of the artist, in the lower left-hand corner, is thus painted in brown upon a stone ground :

HF

1554

Painted upon square oak panel, composed of three planks joined vertically. Dimensions, 3 ft 4½ in. by 2 ft 6 in. (sight measure).

Bequeathed by the Rev. Thomas Kerrich, F.S.A., in 1828. It was said to have come from Kensington Palace. There is, however, no mark or brand on the back of the picture, such as usually distinguishes those which have belonged to the Royal collection. Sir Frederick Madden, in his "*Privy Purse Expences of the Princess Mary*," page clxxvi,

mentions this picture, and adds, it was "Bought by Mr K. in 1800, from the collection of Mr Smith, of Boston, co. Lincoln. Reported to have been once at Kensington Palace."

XXXVIII. JAN SCHOOREL THE PAINTER. Schoorel, thus called from his birthplace, was born August 1st, 1495. He was painter, poet, and musician, and studied under several masters, the last of whom was Albert Dürer. He made a pilgrimage to Palestine, and died at Utrecht, December, 1562.

A bust portrait, the size of life, painted by his pupil, Sir Antonio More, in 1560, on a circular piece of wood. He appears aged, his complexion is ruddy, with short dark hair and no beard. His face is seen in three-quarters turned to the right. The light admitted from the left. He wears a black gown with broad trimming of brown fur, and a small white frill appears round his chin. The figure is cut off by a straight line, below which—as in the exergue of a medal—is the following inscription in black letters on a brown ground.

ANT. MORVS PHI. HISP. REGIS PICT
IO · SCORELIO PICTORIS
A° MD LX.

The material on which the picture is painted is not oak. The panel has been joined down the middle and backed with a strip of coarse canvas. The painting has suffered much from rough handling, and very little of the original surface now remains.

Diameter, 1 ft 10 in. Dr Waagen, in his *Treasures of Art*, vol. ii. page 327, mentions this picture as an excellent portrait, and infers from the inscription that it was painted by the artist as a sign of respect for his master.

Bequeathed, 1828, by the Rev. Thomas Kerrich, F.S.A.

XXXIX. A small circular portrait of a gentleman in a close-fitting black dress, curiously guarded with silver lace, a small ruff and ruffles, a red beard, and a jewelled ring hanging by a black ribbon around his neck, a sword and dagger. He rests his right hand on his hip. On the left side of the figure is inscribed: ANNO DNI

1558.

and on the other side ÆTA · SVE 45.

Round the black frame is the following distich in gold letters:

MATE · QVÆ QVONDAM · NVC EST FORTVNA NOVERCA :
SED DEVS EST IDEM QVI FVIT ANTE MEVS 28

There are no signs of abbreviation, but two of the words in the first line are quoted in full as MATER and NUNC, in vol. xxii. page 450

of the Archæologia. Diameter, $6\frac{5}{8}$ in. In a black circular frame. Bequeathed, 1828, by the Rev. Thomas Kerrich, F.S.A.

XL. WILLIAM POWLETT, FIRST MARQUESS OF WINCHESTER. Born, 1475. Appointed Master of the Court of Wards, 1540. Elected Knight of the Garter, 1541. Became Lord High Treasurer of England, 1549. Died, 1572.

A curious portrait on panel, showing little more than the bust with his left hand introduced grasping the staff of office. The head is very large in proportion to the size of the frame. The face, turned three-quarters to the left, looking at the spectator. His complexion very brown-red. He wears a black cap on his head, and the collar and badge of the Garter round his neck. On the black background is inscribed four lines in yellow letters. No gold used upon the picture, which is coarsely painted.

SYR WILLIAM	PAVLET OF ' THE
HONORABLE	ORDER ' OF THE
GARTER - KNIGHT	MARQVES OF
WYNCHESTER	AND HIGH
TREASOROER	OF ENGLAND.

Painted on oak panel, composed of two pieces. Dimensions, 1 ft $3\frac{5}{8}$ in. by 1 ft $\frac{1}{4}$ in.

Bequeathed, 1828, by the Rev. Thomas Kerrich, F.S.A. This picture was exhibited at the Art-treasures Exhibition, Manchester, 1857, where it was No. 61 of the Portrait Gallery. A similar picture is engraved in Lodge's Portraits. The engraving in Lodge, vol. ii. plate 38, is from a picture in the possession of the Duke of Northumberland, which seems to be very superior to the one at Somerset House. There is also a not very meritorious repetition at Knole, near Sevenoaks, in Kent.

XLI. A small picture, nearly whole length, of a child holding a rattle in one hand and a bird in the other. This has been erroneously called "Charles the Bold of Burgundy when a child." The costume, which is of a much later date, would at once contradict any such hypothesis. It is an excellent French painting in the style of Janet, and the countenance is not unlike that of François II. when young. The silver rattle held in his right hand, and the details of the white dress, patterned with small brown rings, and covered, in part, with a fine muslin apron, are painted with all the minute accuracy which belong to the early Flemish masters. Dark brown background.

Painted on panel. Dimensions, 1 ft $1\frac{1}{2}$ in. by $9\frac{1}{2}$ in. On the back

is written "Antonij Amarossin," and, in another place, "No. 393. John Thane, Rupert Street, 1744."

From the foregoing it will be seen that the Rev. Thomas Kerrich, Principal Librarian to the University of Cambridge, was a liberal benefactor to the Society of Antiquaries. No less than twenty-six out of the forty-one pictures that have just been described were given by him. They were first exhibited to the Society at a meeting held November 20th, 1828, when a description of them was read by Mr, afterwards Sir Henry, Ellis (see *Gentleman's Magazine*, for 1828, Part ii., page 455). This description was embodied in the 22nd vol. of the *Archæologia*, page 488, and seems to have formed the basis of the concluding portion of Mr Albert Way's excellent Catalogue. Mr Kerrich was of Magdalen College, Cambridge, and took his B.A. degree, 1771. He was elected one of Wort's travelling Bachelors, and travelled through France and the Low Countries, resided at Paris for six months, and settled at Rome for two years. He was a diligent student of art, and received a gold medal from the Academy of Painting at Antwerp. He made a fine collection of drawings from old monuments in England, France, and Flanders, and was also, as may be seen from previous references to the edition of the Paston Letters, not only a delineator of portraits and a skilful copyist, but also a practised etcher, and one of the earliest lithographers (see *ante*, Nos. XVI. and XX.) in this country. He published several important essays in the *Archæologia* on architecture, arms, and sepulchral monuments; his labours in the last-named direction induced Mr Charles Stothard to undertake his well-known work on monumental effigies. Mr Kerrich was elected Principal Librarian to the University of Cambridge in 1797, and became Prebendary of the cathedrals of Lincoln and Wells in 1798 and 1812. He died at Cambridge, May 10th, 1828, aged 81. (See the *Gentleman's Magazine* for 1828, Part ii., page 185.)

GEORGE SCHARF.

To be concluded in the next No.)

GLEANINGS FROM WESTMINSTER ABBEY.*

WHEN Mr Gilbert Scott published the first edition of his *Westminster Abbey*, he told us, that though he used the word "Gleanings," he did not mean to imply that the harvest was over. Mr Scott, during the four-and-twenty years he has held office as architect to the Dean and Chapter, has brought the love of the artist and the labour of the archæologist, not only to the restoration, but also to the critical elucidation of England's great national monument. Yet the harvest still was not reaped. Four-and-twenty years ago, Gothic architecture had a very different status in the country from that which it occupies at present, but a field so wide in extent and plenteous in produce could scarcely fail to invite the toil of the student. To the consequent revival of mediæval art indeed Westminster Abbey owes in great measure its protection from final desecration, and to the steadfast devotion of enthusiasts in a cause now grown popular, it must hope for a worthy restoration. Much assuredly remains to be done. The Chapter House, for example, Mr Scott found encumbered by lumber and crowded with parchment records, and it was only through the aid of a bull's-eye lantern let down with a string that he discovered rare sculpture and paintings long hidden from view. A full-sized statue of the Madonna, an Annunciation, pictures of the fourteenth century, and other like adornings, could be reached and seen only by creeping over or diving into a heap of parchment and debris 10 feet deep! Thus mural decorations coeval with Orcagna's "Triumph of Death" and

* *Gleanings from Westminster Abbey*, by George Gilbert Scott, R.A., F.S.A. With Appendices, supplying further particulars, and completing the history of the Abbey buildings, by W. Burgess, F.R.I.B.A., J. Burt, Esq., G. Corner, F.S.A., W. H. Hart, F.S.A., J. J. Howard, F.S.A., Rev. T. Hugo, M.A., F.S.A., J. Hunter, F.S.A., H. Mogford, F.S.A., J. H. Parker, F.S.A., Rev. M. Walcott, M.A., F.S.A., Rev. T. W. Weare, M.A., Rev. Professor Willis, M.A. Illustrated by numerous plates and woodcuts. Second Edition, considerably enlarged. Oxford and London: John Henry and James Parker, 1863.

"The Last Judgment," had, under the domination of the classic style and the aspiration after a pseudo high art, been suffered to fall to decay. That the persistent efforts, however, of Mr Scott have rescued many remnants of mediæval art from neglect and even from destruction, that his inquiries have brought to light much hidden lore—the present volume affords abundant testimony.

Still, with the humility which proverbially belongs to the simple seeker after truth, Mr Scott in the first edition of the "Gleanings" was ready to confess that "we really know next to nothing of the actual history of this, the most nationally interesting of English churches." The archives of the Abbey, and documents in the libraries of Cambridge, and of other cities or public bodies, required to be searched. For this and the like labour Mr Scott had not the leisure. And so, to again quote his own words, "the antiquarian and documentary part of the subject" being "not only unexhausted but scarcely entered upon," this second and considerably enlarged edition is presented to the reader containing the additional gatherings of students who, coming comparatively late to the labour, have found indeed that the harvest is not over. Mr J. H. Parker, to whom the country is already so deeply indebted on all points touching our national architecture and archæology, acting as editor to the work, has elucidated the text by valuable notes. The elaborate researches of Mr Burgess have further enriched the volume with no less than seven additional papers carefully and even lavishly illustrated by detailed woodcuts. Thus the sketch which in its first form modestly passed for "Gleanings," might now rank with those treatises which, aiming at a complete exposition of some one chosen subject, have obtained favour with the learned under the more pretentious title of monographs.

Westminster Abbey is remarkable for being one of the earliest buildings in the kingdom which displays perfected window tracery; it is no less exceptional for the amount and richness of its examples in decorative art. The Metal-work, the Mosaic Pavements, the Retabulum, the Sedilia, the Coronation Chair, the Shrine of St Edward the Confessor, and the Tombs, on each of which Mr Burgess has furnished an elaborate paper, constitute a rare and varied museum of archæology. In metal-work the ancient examples once numerous are now reduced to five, fortunately however all diverse in construction and ornament, and excellent after their several kinds. Mr Burgess enumerates these specimens as follows: 1. The grille at the top of the tomb of Queen Eleanor: 2. The railing round Archbishop Langham's effigy: 3. The railing at the west end of the chantry of Henry V.: 4. The brass or copper gates of Henry the Seventh's chapel; and, 5. The beautiful brass grille round the tomb of the latter king. The first and earliest of these, the

grille round the tomb of Queen Eleanor, a work of the thirteenth century, is an exquisite illustration of the subtle curves, the intertwining composition, and the foliated and floreated decorations of which wrought-iron in the hands of the mediæval artisan was found susceptible. Coming down to the first half of the sixteenth century, we have in a totally contrasted style the tomb of Henry VII., executed in gilt bronze by the Italian Torrigiano. The grille surrounding this tomb is probably by native artists, and its statues must be admitted to attain less delicacy of finish. Lord Bacon designates the entire mausoleum as "one of the stateliest and daintiest monuments of Europe, both for the chapel and for the sepulchre. So that Henry dwelleth more richly dead in the monument of his tomb than he did alive in Richmond or any of his palaces." The sympathies of Mr Burgess are well known not to incline towards the style of the Renaissance, yet we are glad to find that, making an exception in the present instance, he is able to pronounce this magnificent grille, which assumes indeed architectonic proportions, as all but faultless both in its design and workmanship.

The Mosaic pavements of the Abbey receive detailed and lucid illustration in a wood-cut executed by Mr Jewitt, to whose artistic skill this volume, under the enterprise and liberality of its publisher, is throughout signally indebted. These pavements are of the class designated *Opus Alexandrinum*, with which travellers in Italy are well acquainted. It appears that in the thirteenth century every Abbot of Westminster was required to go to Rome for confirmation in his office. This obligation no doubt in many cases proved vexatious, yet the ecclesiastic, having tasted of the pleasures of a cultured taste, oftentimes on his return came loaded with works of art, which served to enrich his country and his church. Thus the shrine of Edward the Confessor became possessed of its glass mosaic, and thus did like adornings in stone find their way to the frontal of the Abbey's high altar. Accordingly, Mr Burgess discovers that in the last half of the thirteenth century, a certain Abbot Ware, on his return from a long stay in Rome, brought with him two artists, one to put down the stone pavement, the other to execute the glass mosaic, which severally he proposed to present to his Abbey church. It becomes interesting to follow the evidence which Mr Burgess adduces to prove that, notwithstanding the presence of these Roman artists, the finished work assumed a distinctive English character. Among other facts, the substitution of our native Purbeck marble for the foreign cippolino suffices to show how an exotic work of art, when transplanted to a distant land, can adapt its form and structure to its changed habitat. Again and again in the course of this volume do like points involving jealous dispute arise between the conflicting claims of native

and foreign art and artisans. On one or more of these occasions does Mr Burgess wage war with no less an authority than M. Viollet le Duc, who, we are bound to say, in his inordinate claims for the priority and superiority of French architecture and its attendant decoration, inflicts manifest injustice on the Anglican schools. We have reason to thank our British archæologists, Mr Parker, Mr Scott, Mr Burgess, and others, that in these pages and other works they are ever ready to rise in defence of the arts and manufactures practised by our fellow-countrymen of the middle ages.

The Tombs, the Shrine of Edward the Confessor, the Sedilia, the Coronation Chair, and especially the Retabulum, afford collectively an unusual mass of material for the history of the decorative arts. Commencing with the Tombs, we find remains more or less perfect of Limoges and possibly of British enamels, of inlaid glass and other mosaics, of polychromatic arrangements of foreign and native marbles, particularly of Purbeck, with the additional enrichment of gilding and decorative painting. The tomb of William de Valence, dating back to the last decade of the thirteenth century, may be quoted for the perfection of its Limoges enamels, the execution of which, in the judgment of Mr Scott, "is truly exquisite—so much so that it is only by the closest examination that any idea can be formed of the wonderful delicacy of the workmanship." The same tomb is also remarkable for the somewhat exceptional manner in which the figure of de Valence, Earl of Pembroke, has been put together. The effigies of Henry III. and of Eleanor were modelled by Torel in wax, and then, after ordinary custom, cast in bronze. "The present effigy," writes Mr Burgess, "is executed in entirely a different manner. It is first of all carved in oak, and then covered with thin plates of copper engraved, the junctions being for the most part hidden by borders of filigree work, set with imitation gems. Some of the plates, such as those forming the ground on which the figure is placed, are entirely covered with Champlevé enamel, while in other parts these decorations have been executed on separate plates of metal, and then put on, as in the case of the little shields on the surcoat." The tomb of Edward the Confessor is a shrine of the first order, and accordingly, like others of the same high class, is supposed to have consisted of at least four component parts. 1. The stone basement; 2. the altar; 3. rising above the base and altar, a wooden structure called the Feretory, or shrine proper, covered with plates of gold or silver, and often enriched with jewels and enamels. 4. "The Cooperculum," or wooden covering, so balanced by ropes and counterpoise as to be raised above or let down for the protection of the precious shrine or Feretory. The base of the Confessor's tomb and the niches above are decorated with mosaics, pieces of por-

phyry and serpentine. But, in the opinion of Mr Burgess, we are unfortunately totally without the means of forming any authentic idea of the exact form of the golden Feretory placed over this marble and mosaic base. If the illuminations from the Life of St Edward in a MS. belonging to the University Library of Cambridge could be relied on, the crowning member of the tomb "was rather low with a sloping top." However, after weighing all the evidence, Mr Burgess comes to the conclusion that "it is much more reasonable to suppose that when Fakenham made the present wooden erection, he followed the old form, which then must have been fresh in the recollection of very many persons, and that the old arrangement was like that of many other large shrines, viz. an edifice with a high-pitched roof, having aisles at the sides, and perhaps at the ends as well."

The Coronation Chair, the Sedilia, and the Retabulum, each in its substratum a wooden structure, decorated in accordance with its situation and uses, may, to borrow a term known to our modern manufacturers, be severally comprised under the one class of "church furniture." These interesting and almost unique specimens of mediæval art manufacture, still reveal, even in their decay, processes ingenious in contrivance, beauteous in consummation, and demanding no small degree of trained skill for their execution. These several articles of ecclesiastical utility and adornment, differing in dignity and sanctity of function, are yet similar in the modes of their construction and finish. The body of the fabrics is made of wood put together in the solid, or, in the case of the Retabulum, of separate pieces combined and glued together so as to reverse the grain, after "the modern upholsterer's plan." The next process was to cover the surface with "the usual coating of gesso." This gesso, the Italian term for chalk or whiting, a material used by the old painters in the preparation of panels for tempera pictures, was while wet, sometimes at least, stamped with a raised pattern. The surface thus standing in relief received, and was the better fitted to give force and brilliancy to, the gold covering which, not only in art-manufactures but equally in middle-age pictures,—such as the magnificent works of Crivelli, in the Brera of Milan and the National Gallery of London,—formed so prominent and even ostentatious a portion of the finished composition. This decorative treatment, which in easel paintings was carried to excess, admitted of a still further and yet strictly legitimate development in the elaborate finish of such art-treasures as the chair, the sedilia, and the retabulum of a rich metropolitan Abbey. The architectural members, indeed, of such structures, the mouldings, the columns, and the canopies, served often as encircling frames, only more than usually rich, to the central composition or picture. These frames

then, which sometimes were merely accessories, but which more frequently stood as principals, became the field whereon every kind of surface-decoration might disport itself at free will. Accordingly we find at Westminster, as in the church of St Miniato at Florence, and Sta Maria in Cosmedin, and other churches in Rome, that glass mosaics, precious stones, enamels, gilding, and polychromatic decorations in distemper, were laid on with unstinting hand, so as to clothe the worship of God with all possible beauty and sanctity.

Such then were the adornings which these rare relics of mediæval workmanship—the Coronation Chair, the Sedilia, and the Retabulum—possessed in common. We now proceed to note individual peculiarities by which each is distinguished. Of the Coronation Chair it is worthy of remark that Edward I. originally intended that the material should be bronze. He afterwards changed his mind, and decided in favour of wood. It is interesting, however, to trace in the multiplicity and delicacy of the present mouldings, evidence that the first design was fitted rather for metal than for oak. The chair having been constructed, the process of its decoration, as described concisely and clearly by Mr Burgess, is the next point to call for attention. "The surface," says Mr Burgess, "was first of all covered with the usual gesso, then gold applied by means of white of egg, then burnished, and a pattern pricked upon it with a blunt instrument, before the ground and gilding had lost their elasticity. Great care was required to prevent the instrument with which the dots were made from going through the gold, and showing the gesso underneath, and still greater patience in executing a design, every line of which was to be expressed by very small dots alone." The pattern thus indented, consisting of foliage, birds, a monster's head, and a knight on horseback brandishing his sword, was almost lost, but through the patience of Mr Tracy it has been now recovered, and furnishes one of the most novel illustrations to the present edition of the "*Gleanings*." "Such," in the concluding words of Mr Burgess, "is the Coronation Chair, and such its decoration. When in all the freshness of its glass mosaics and its historiated gilding, it must indeed have been an artistic piece of furniture."

The Sedilia, now a mere wreck, coming down from the reign of Edward I., was adorned somewhat after the same fashion. The panels were occupied by paintings of the figures of certain kings, considerably above life-size; executed after the usual manner of tempera, covered with an oleaginous varnish, which gave to the work the aspect of an oil painting. These figures are all but obliterated, but sufficient fortunately remains to give the consoling assurance that they were "executed in a

very spirited manner, and are equal, if not superior, to contemporary Italian art!"

By universal consent, however, the gem of the Abbey is the Retabulum. M. Viollet le Duc, Sir Charles Eastlake, Mr Scott, and Mr Burgess, alike bear testimony to the almost unparalleled elaboration and richness of this epitomy of the arts of the thirteenth century. M. Viollet le Duc, in his "*Mobilier Français*," devotes to the illustration of this object, which he says is perhaps unique in Europe, several wood-cuts and chromolithographs, and, with an assumption that belongs to his countrymen, dogmatically asserts—an assertion which Mr Burgess rebuts with show of reason—that the fabrication is French. Sir Charles Eastlake, in his "*Materials for a History of Oil Painting*," enters into a detailed description of "this interesting work of art," of which the "decorations were splendid and costly," a work that, in the opinion of the writer in opposition to that of M. Viollet le Duc, was executed in England. Mr Scott brings to the elucidation of this same Retabulum, which he thinks has not received the attention it deserves, the following data: "It is," says Mr Scott, "a very wonderful work of art, being most richly decorated with glass, gold, and painting, and probably with precious stones, and even with casts of antique gems. The glass enrichments are of two sorts; in one the glass is coloured, and is decorated on its face with gold diaper; in the other it is white, and laid upon a decorated surface. The great charm, however, of the work must have been in the paintings. They consist of single figures, in niches, of our Lord and SS. Peter and Paul, and two female saints, and a number of small medallion subjects beautifully painted." The mode of constructing this precious piece of church furniture, and indeed the manner and materials of its decoration, have already been indicated. However, some further and special particulars still remain to be added. The framework consisted, as we have said, of wood, the surface of which was covered with a coating of gesso to receive the gilding and painting. The pictures were in distemper, so varnished, however, as to appear in oil. The gilding, as indicated in the wood-cuts, had a reticulated pattern on its surface, effected by scratching or stamping the gesso while yet moist. The framework was enriched, as is also visible on the engravings, by imitation enamels, and by the application of glass in semblance of precious stones; the columns were decorated by patterns painted in body colours standing in relief. To the imitation cloisonné enamels, and the feigned precious stones,—simply enough produced by placing glass upon a coloured ground, the outside surface of the glass receiving sometimes the finish of a gold-painted pattern,—must be further added imitation cameos, two of which still remain. Thus, in the words of M.

Viollet le Duc, can we well understand that effects the most splendid were produced by means the most simple, if indeed not at the same time also the most economic. Yet indeed it would appear that expense was not spared. Thus in the Chancellor's Roll of the 56th Henry III. we find this evidence, that "a frontal," executed possibly for a place before this very Retabulum, "took the labour of three women for three years and three-quarters, was enriched with jewels and enamels," and cost, on the estimate of Mr Burgess, "upwards of £4000 of our money!"

Directly archæological topics, such as those which have here fallen under discussion, can scarcely fail of proving to the general reader dry and tedious. Yet their historical, and if possible still more their practical, importance no one will question. Among our modern art-manufacturers, Messrs Skidmore have in the Abbey studied the metal-work; Messrs Minton the mosaics and encaustic tiles; and Messrs Hardman, when executing the memorial to Robert Stephenson recently laid down in the nave, can scarcely have overlooked the monumental brasses in which Westminster was once so rich. These arts of the middle ages are often mourned over as lost. It is through the treasures preserved in such buildings as Westminster Abbey that they can best be again recovered. The archæologist when he digs among the ruins of by-gone ages becomes the pioneer to the artist and the artisan, and the works which he disinters enter for us modern revivalists on a life beyond life.

J. BEAVINGTON ATKINSON.

PROFESSOR SCHÄFFER

ON

A COPY OF RAPHAEL'S ST CECILIA.

WHEN the question of authenticity with regard to a work of Art is raised, it is sometimes a matter of wonder and of amusement for the public at large to see how much the opinions of the connoisseurs are at variance. Whilst one critic, for instance, is in perfect delight to recognize in a picture the true and unmistakeable stamp of the master, the very stroke of his brush; another can hardly bring himself to the declaration that this very picture may be the work even of his school. If this is the case when the point at issue is the apparently simple question whether a certain picture has been painted by a particular artist or not, the difficulty of coming to anything like a decision increases at a most rapid rate, when the connoisseurs are actually invited to name the painter himself. That even the most experienced eye may be deceived, every one knows who has read but recently how pictures to which the most sonorous names had been assigned, have been claimed by the successful copyist, as the product of his incontestable and versatile talents of imitation. It has been said in the way of a paradox, that there is hardly any remarkable picture in existence, the authenticity of which has not been contested at some time or other. At first sight this assertion will appear a very sweeping one, but it might not be very difficult perhaps to quote such startling instances, that the surprise will subside into the question, how it is possible that such a variety of opinion should exist in so many cases. Our astonishment will diminish considerably if we think of the great changes which the outward appearance of all the works of the famous masters of the 16th century (for instance) must have undergone in the course of nearly three centuries and a half. Setting aside the dangers to which so many of them have been exposed in troubled times by repeated transport from one place to

another, by shipwreck, &c., hardly one case will be found—even amongst the very few which have enjoyed the undisturbed tranquillity of well-cared-for galleries, or of quiet churches and cloisters—where the slow but terribly certain influence of Time has not exercised all its inexorable power, and driven the picture repeatedly into the merciless hands of the cleaner, or of the still more dangerous restorer.

How can we feel surprised if now and then the conscientious and prudent critic does not venture upon a decisive opinion when he looks at a poor picture, which in the course of centuries has been exposed to all possible tortures, which has been transferred and re-transferred from one substratum upon another, torn in dozens of places, and finally covered with so many layers of varnish and repainting, that it becomes mere guess-work to point out a few traces of the original work? And yet, what the critic sees, or believes he sees, is in most cases all he has to guide him in forming an opinion. Very scarce are the pictures which are protected against all sceptical attacks by a venerable entourage of historical certificates and documents admitting of diplomatic verification and of mathematical certainty. With by far the greater number, the more or less experienced judgment of the connoisseurs will be the highest authority to be referred to, and the final decision will rest in the majority formed by the most trustworthy voices. If the difficulties are thus very great in every direction, and if, as the history of Art teaches us, in a good many instances the connoisseurs have never been able to agree,—is this a conclusive reason why all positive criticism ought to be abandoned as hopeless? Certainly not. All we must admit is, that the value of its results will be in direct proportion to the general experience brought to bear upon each case, and to the soundness of the reasoning upon which the last verdict will have been built.

As a rather remarkable specimen of such criticism conscientiously exercised and based upon reasoning sound enough to raise an opinion to the dignity of a fair and honest conviction, we may consider the two essays communicated in this article. The facts in which they originated are simple and of tolerably frequent occurrence.

Some time ago, an amateur and collector of works of Art found himself in possession of a most remarkable duplicate of Raphael's famous St Cecilia, the original of which is the finest gem of the Pinacoteca at Bologna. That the picture was not a common copy was evident, not only by sundry, and in one or two places favourable, differences from the original, but especially by the general treatment, which betrayed the hand of a very remarkable artist who had tried to reproduce an enthusiastically admired masterpiece. Very naturally these

observations inspired the proprietor for a moment with the hope that that his picture might be a replica by Raphael himself, executed at the request of one of the innumerable admirers of his sublime compositions. This belief was not however shared by some eminent English critics who had the opportunity of seeing the picture in question; and in consequence, animated solely by the desire of ascertaining the truth, he consulted some other connoisseurs on the Continent, who were known to have made a particular study of Raphael's works. Amongst the rest his attention was directed to Professor E. E. Schäffer of Frankfort, the well-known engraver of the *Madonna della Sedia*, and well entitled to express an opinion concerning any of Raphael's works, and the *St Cecilia* in particular. For not only had the engraving of the above-mentioned important plate enabled Professor Schäffer to make himself intimately acquainted with the most sublime beauties of the master, as they are embodied in the *Madonna della Sedia*, but he had also recently studied and carefully drawn two other pictures from different periods of the same master for the purpose of engraving them; viz. the *Madonna Terranuova*, now at Berlin, and the *Fresco of Poetry* at the Vatican. The *St Cecilia*, Professor Schäffer had also wished to engrave, and with this intention had been to Bologna; the results of his careful examination of the picture, and the reasons why he abandoned his plan, will be found hereafter in his own letter.

Considering these very favourable circumstances, there was every reason to expect from Professor Schäffer a most important and trustworthy opinion, and with this hope, a common friend, Baron Wolzogen, the son-in-law of the possessor of the painting, wrote to Mr Schäffer, giving a full statement of the case, and a detailed description of the picture in question, and asked whether he would be able to come and inspect it in England. This Professor Schäffer was unable to do, but in reply to Baron Wolzogen's letter he sent the following account of his study of the Bolognese original, as well as his *à priori* decision against the supposed Raphaelesque origin of the duplicate.

"The contents of your letter have called to life again the earnest desire, the happiness, and the illusions of former times. Raphael's *St Cecilia*, with all its grand and sublime beauties, had occupied my mind, I may say, for years, and gradually awakened in me the desire to try and make this picture more generally and better known and understood than it had been possible before, in consequence of the incompleteness with which the former engravers had rendered the master's incomparable idea. I think it is thoroughly one of Raphael's pictures which

has not yet found its interpreter.* It was not, as you suppose, the similar undertaking of another artist which deterred me from executing my long-fostered idea, for when I went to Bologna I felt sure that a great artistic treasure still remained behind and undiscovered; an artist who had nothing else in view but a lucrative employment of his time could not disturb my resolution.

"So I went to Bologna, accompanied by the best wishes of our great Cornelius, who had written to me a short time before: 'Raphael's St Cecilia would be something for you; my best blessings you have for such an undertaking.' Soon I find myself before the famous picture, but, to my most painful surprise, I do not recognize Raphael's hand. Nowhere at first I can see the spirit, the incomparable charm of the master; it is only after a most careful examination that I discover the noble head of St Augustine to be entirely the work of Raphael's own hand. Here is all the brilliancy, the colouring so full of life, all the animation and the grace of Raphael's best works. For more than a week I staid at Bologna, afraid of having been led astray by a deceitful first impression; again and again I examined the picture, but the figures remained as heavy, nay clumsy, as they had appeared at first. From the light clouds, the seat of the singing angels, down to behind the saints something like a uniform blackish-blue red descends all over the picture. With the exception of the above-mentioned part, and perhaps in one other, I could trace nowhere true animation or the unity of thought in which the work had originated and centered, so that I did not see where I might begin to grapple with the great task of rendering the master's own idea. All my hopes being gone, I abandoned my undertaking, and left the beautiful town of Bologna, ever to be famous

* This statement is not quite correct. There are a few pictures of Raphael's left as new and untried subjects for the engraver's labours. Thus amongst the early ones: The Madonna Solly and the Madonna Diotallevi, of late years added to the Royal Museum at Berlin; the most beautiful though still Peruginesque Virgin and Child belonging to Contessa Alfani at Perugia; and before all, the grand Altar-piece painted for the convent of San Antonio at Perugia, which up to 1860 has been one of the greatest ornaments of the Royal Palace at Naples. From the later periods we mention only the portraits of two monks of Vallombrosa, and of a young lady at

the Palazzo Pitti; the portrait of Antonio Tebaldeo in the Scarpa Museum at La Motta; the portraits of two Lawyers at the Palazzo Doria at Rome; the Sagra Familia de la Rosa at Madrid; the portrait of Cardinal Pucci belonging to the Earl of Aberdeen; the most beautiful "Cardinal Borgia" at the Borghese Palace at Rome; a highly interesting portrait of a young nobleman in the gallery of the Dukes of Alba at Madrid, &c., &c. (The plate which the late Professor Jesi was engraving after the Cenacolo at San Onofrio at Florence is unfortunately likely to remain unfinished in consequence of the death of the artist.) C. R.

for the possession of this jewel, once so bright. It was not many months afterwards that I learned the history of the picture. By the French troops it had been carried away in 1798, and when at Paris, the painting was taken off the original wooden board, under the pretext of worms having got into it, and was transferred to canvas. During these most dangerous operations the painting itself was torn in several places, and then restored and covered with repaints.* This vexatious explanation of the present condition of the picture I received from an artist who had then been living at Paris. Had I known all this when at Bologna, I fancy I might have been able during my analytic study, necessary for the preparation of an elaborate drawing, to discover and retrace again Raphael's hand in the whole picture.

"The St Cecilia contains five of the most sublime and impressive figures, the power and spiritual grandeur of which Raphael himself has not surpassed in any other of his works. Their listening, the deep attention with which they are lost in the heavenly harmonies, Raphael has expressed with so much truthfulness, that involuntarily the spectator feels himself attracted as if in breathless silence he was standing beside the saints. Twilight seems to reign in the picture, as is proved by several places where the figures are painted as if they were lit up by rays emanating from the celestial glory above; and with great propriety, I think, for in broad daylight, while all nature around is teeming with life and animation, no such attention and concentration of the mind as Raphael wished to represent could easily be conceived.

"I think that the picture, properly understood, and worthily engraved upon a plate rather higher than Müller's masterly Madonna di San Sisto, would be sure to produce the most powerful impression, perhaps more even than Raphael's own picture in its present state.

"Your detailed description of some of the beauties of the picture in question have interested me very much indeed. St Paul's dress you call 'a masterpiece of majestic drapery!' nearly the reverse of what it is now in the Bolognese original; the same is the case with the robe of St Magdalene, as well as with the ornaments of the dress of St Cecilia,

* In 1803 this operation took place under Haquin's direction. When the picture returned to Bologna in 1815 it was cleaned, and some of the heaviest repaints which had been added in France were removed again. It is obvious that all this could not be done but at a considerable sacrifice of the delicate beauties of the original state, though in general the difficult operation of "rentoilement" was performed at Paris with the greatest possible care, as is shown, for instance, by the report of the committee superintending the restoration of the Madonna di Foligno, which Mr Paul Lacroix in his French edition of Passavant's *Life of Raphael* has reprinted from the "*Mémoires de l'Institut*." C.R.

which latter are surprisingly rough at Bologna, hardly of any value. I should like also to see the less than indifferent knot of hair on St Cecilia's head altered, and more like what it seems to be in your picture. Nearly all the points you mention as rather striking I had also remarked in the original, but because they did not appear worthy of Raphael himself, and rather detrimental to the general effect.

"As to this picture being Raphael's own work, let me tell you honestly that I do not think it possible. Setting aside the historical proofs which assure us that the picture now at Bologna is the very same which Raphael sent there in 1516 or 1517,—the single head of St Augustine would be sufficient to settle its claims, for no other hand, no other genius could have created it. It is not at all likely that Raphael himself should have repeated the picture, for we know of no such occurrence during his whole life. All I can say, without having seen it myself, is that I believe it to be a copy done by a skilful hand, long before that impious restoration, at a time when the true original still existed with all the glorious beauties which the master had diffused over it. As such a document of the former and real condition, it is sure to be of great interest, and to have its intrinsic value. There are a few more copies in existence: one at Dresden, as I think, by a Dutch painter, and not pleasing at all; another at Rome, in the Church of S. Luigi de Francesi, of the size of the original, very likely by Guido Reni; it is hanging in a rather dark place, but what I could see appeared to me very fine indeed."*

The opportunity for examining the picture in question was afforded to Professor Schäffer in July, 1863, when Mr Du Boulay, on a tour to the Continent, brought it with him to Frankfort. The results of his investigation were submitted in the following letter, and here it will be seen, not only how all his former doubts were fully confirmed, but through what observations he was enabled to come to a very satisfactory and convincing suggestion as to the probable painter himself. He writes:

"Now that I have been able to examine thoroughly this picture, I should be very glad if the opinion I am going to express should meet with your approval, though I can hardly hope for it, because, first

* Professor Schäffer might have mentioned one or two more; especially a small but very good copy formerly in the Coesnelt collection; and one of the figure of St Cecilia alone, in the Pinacothèque at

Munich, a lithograph of which with Raphael's name has been published in one of the last numbers of the large work on the Munich Galleries.

of all, I must declare my firm disbelief in its being a work of Raphael's own hand.

"This interesting picture, when I had once seen it, engrossed my mind for days and days, and I felt uneasy, until I had been able to form an opinion with something like certainty, as to the rank and place which were to be assigned to it. Before I had been successful so far, I confess I thought it dangerous to some degree to have the picture in my possession or even near me, for however sure I had been from the very first moment of its having no claim to be called a work of Raphael himself, I had perceived in it so many excellent and beautiful qualities, unique, if I may say so, and combined with such masterly execution, that I was afraid of their bribing the eye of the critic, though but temporarily, into a conviction of a Raphaelesque origin.

"The very first impression, I must say, was not prepossessing; but this occurs frequently, as many a student will have experienced, with some of the greatest and most renowned masterpieces, nay, with some uncontested works of Raphael himself. The picture gave me the idea of a certain want of unity, a sign characteristic of the period after Raphael, when the grandeur of the artistic conception had disappeared. One might say that in most of the works dating from the latter half of the 16th century figures are skilfully put together on the canvas, without their being pervaded and encircled by one powerful sentiment. In contemplating such pictures the mind of the spectator is carried away in various directions by the different groups, whilst in the works of Raphael and of the masters preceding and contemporary with him, there is never to be missed a certain tranquillity and unity combining the action of all the groups into one idea.

"This first impression was confirmed the longer I studied the picture. Above all, I had to admire the group of the angels, especially its drawing (as it showed itself in the draperies, for instance), of great decision, yet delicate and correct.

"There are two or three places in the picture which look as if they were the work of Raphael's master-hand, and give so much real pleasure that for a moment the spectator might become wavering again in his conclusions. They are the hand of Mary Magdalene which holds the vase of ointment with the nearest part of the drapery of the fore-arm; then, equally beautiful, the neck and throat of St Cecilia, and perhaps also of the Magdalene. The drapery in general is treated with great understanding, and is very beautiful, though to every connoisseur familiar with the incomparable peculiarities of Raphael, it does not bear the master's own stamp.

"We have thus before us a production of an important post-Raphaelite period, the work of a noble and most skilful master, of a delicate mind and great talents, full of enthusiasm for Raphael. The painter of our picture does not manifest himself as a self-creating, energetic mind; but rather as an artist, who with all his abilities and a warm zeal has undertaken a task set before him,—in short, as a man more of reflective than of active inclinations. We might look for him in the Flemish school, so fertile then in highly and most variously gifted artists. But I should prefer to seek him in Bologna itself, and during the eclectic period of the Caraccis, perhaps in the refined Agostino Caracci himself. As far as we are acquainted with the history of his life, he had been a clever goldsmith; according to some informants also a mathematician, a philosopher, a poet. His brother Annibale's example induced him to try his hand in painting, and soon afterwards he was able to assist Annibale while at work at the frescoes of the Palazzo Farnese at Rome. The unkindness of his brother made Agostino wish to become independent, and he accomplished this at first by setting up as an engraver.

"Our picture is not a copy in the ordinary sense of the word. No doubt there are details in it which never existed in the Bolognese original. It is executed with a feeling, though independent, yet deeply reverential for Raphael,—and the surer the painter felt of having inspired himself with the master's original idea, the more easily he allowed his own artistic feeling to indulge in slight variations, which, according to his own notions, seemed to embody Raphael's idea with greater clearness and power. If copies are to be imitations, proving in every line the painstaking faithfulness of the Chinese workman retracing for the thousandth time his ancient original, what we have said of this *St Cecilia* will not sound like high praise. But to my mind, copies are not really valuable unless they are independent re-creations, inspired and animated by the same spirit which lives in the original work.

"In your letter you speak of the delicate and graceful ornaments of the dress of *St Cecilia*, which do not appear on the Bolognese original, and of the peculiar elaborate finish of the vase of ointment, which reminds you of the best works of Benvenuto Cellini. Would one not feel inclined to conclude from these very circumstances that the hand of an experienced goldsmith *had* been at work here? Parts like these, and many other lines, drawn with the finest point of the brush, would bear quite a different character if done by the hand of Raphael. Remarkable is the hair of *St Paul*, and especially the apostle's eye, which

our painter has opened much more than it is the case in the Bologna picture, though he has preserved the whole of Raphael's feeling.

"Considering all the heads together, they prove without exception that Raphael has *not* painted them. No doubt they bear a stamp of originality, but it is the originality of a man like Agostino Caracci. It has been mentioned that some likenesses could be traced in the St John to Raphael himself, in St Paul to Michael Angelo, in St Augustine to the St Sixtus of the Dresden picture: but this is not admissible. Raphael had to represent the characters of the saints, and their noble though different qualities, and for such a purpose neither he, nor I think Agostino either, would ever have made use of portraits.

"My conviction of Caracci's authorship became still more confirmed when I had gone over the works of the great engravers of that period. Amongst the few good engravings after pictures by Agostino Caracci, there are two which speak highly in favour of the correctness of his drawing and of the high artistic standard of his conception: a landscape with some figures, quite Michaelangelesque in its composition,—and "Christ and the Adulteress," both engraved by Bartolozzi. The composition of this latter picture and its whole feeling reminds me very much of some of Raphael's works. As we know however that nearly in every one of his pictures Agostino adopted a different style of technical execution, it would be difficult to base thereupon any conclusion with regard to our St Cecilia.

"As regards Agostino's own engravings, I would recommend the comparison of his interesting etching of St Hieronymus (Bartsch, No. 74) with this picture. The manner in which he treats the hair of St Hieronymus, for instance, bears a close resemblance to the drawing of the head of St Paul: both are executed in the same way, not to be met with very frequently, especially with regard to those rows of locks on a partially bald head.

"I hope that my opinion, and the observations it is based upon, will meet with the approval of the possessor of the picture, as well as with your own. To have to exchange Raphael's name for that of Agostino Caracci, of course, is not very pleasing at first, but to have got rid of a deception, however agreeable it may have seemed, will always be satisfactory to the honest seeker of truth. This leads me to hope that I may have justified the confidence you have placed in me. I feel sure that Agostino's claims to this picture will be confirmed more and more, and that his name will give it a new, well-assured, and not unimportant value."

The hope expressed in Professor Schäffer's last words was fully real-

ized. The more the critic's opinion was examined before the picture itself, the less it was possible to withhold full approbation, and very shortly afterwards Professor Schäffer had the great pleasure of hearing so from the proprietor himself.*

Though we have trespassed upon the reader's attention at a considerable length already, we crave permission to offer a few more remarks on the subject, in which the whole inquiry centered, viz. Raphael's picture itself, as they are suggested by a comparison of it with engravings of the time and a few original sketches still existing.

The most important data we have to consider are the following: Giulio Bonasone's engraving (Bartsch, No. 74), evidently made after the picture itself, and therefore offering no new incidents; and Marc Antonio's beautiful plate (No. 116)—there is no doubt that this has been engraved from an original first sketch, differing considerably and in several remarkable points from the finished picture. There are two drawings still existing which may claim the honour of being this very first sketch of the master: one (belonging successively to Sir T. Lawrence and the King of Holland, and sold in London, at Miss Woodburn's sale, in July, 1860), on greyish paper, washed with bister, has been retouched to such an extent, that, to say the least of it, its genuineness appears very doubtful. It corresponds exactly with Marc Antonio's print, with the sole exception of infinitely less nobility and grace in the expression of the heads as well as in every detail.

The other drawing (forming part of the interesting collections belonging to Mr William Russell) shows also Marc Antonio's compo-

* Professor Schäffer's suggestion receives a new and weighty confirmation from the existence of a drawing which we have seen since the text was printed, in the possession of Mr Artaria, the head of the well-known Viennese firm of that name. This drawing, of rather considerable dimensions (about 12" x 18") represents the same composition as Marc Antonio's print or Mr Russell's drawing, of which we shall speak hereafter; the outlines have been traced first, on yellowish paper, with a bold, broad pen, and then vigorously worked out with a bister wash. The effect of the whole is very grand indeed; it is visible at once, that we have before us the work of a remarkable and independent artist, who, by *reproducing*, endeavoured to

make himself thoroughly acquainted with the beauties of an original he fully knew how to appreciate. In doing this he has left his own peculiar stamp upon the whole, especially upon the female heads: we are unmistakably reminded of the *Bolognese* School—and so (with the only exception of Mr de Runcohr, who thought it a Passarotti) all the connoisseurs who have seen this remarkable drawing have ascribed it to one of the Caracci. Thus we have a fresh proof that the Bolognese painters did study practically Raphael's masterpiece: but how could it be otherwise than that the fullest attention of these Eclectics should be given to the first art-treasure of the native town of their own School?

sition, but reversed. It is on a dark reddish-brown paper, washed with bister and heightened with white; in the course of time the bister has faded so considerably, that in many places it has become difficult to distinguish it from the colour of the paper itself; but in consequence of the most judicious disposition of lights and shadows by means of the white heightening, the drawing produces now the relievo-like effect of a vigorous chiaroscuro. Compared with Marc Antonio's engraving, nearly all the differences that manifest themselves speak in favour of the drawing. The clouds and the whole of the celestial glory are treated with far greater ease, their drawing is more flowing and delicate; the head of St Cecilia, of a wonderfully sweet expression, does not show that remarkable shadow, the "collier," so conspicuous on Marc Antonio's print; this head, as well as those of St John, St Paul, St Augustine, surpass the corresponding ones in the engraving by greater depth and earnestness of expression. The head of St Mary Magdalene seems to have suffered to a considerable extent, or to have been touched, for very little of it remains satisfactorily distinct. The treatment of what one sees resembles that used for the similarly raised and foreshortened head of St Catherine in Raphael's beautiful drawing, called "*les Cinq Saints*," now in the collection of the Louvre.

We know of only one more original study, and this one for the picture itself, viz. the draped figure of St Paul, drawn from life, in red chalk, exactly in the same position as that occupied by the apostle in the Bolognese painting. This drawing, one of the finest studies of drapery ever to be met with, is preserved in the rich collection of drawings by old masters, belonging to the Teyler Institution at Haarlem.*

If we now compare Raphael's first conception as it has been preserved to us in Marc Antonio's print and in the drawing described here, above, with the final execution given to it in the picture itself, it is obvious that he has adopted several important modifications.

* There is another old engraving in existence, representing St Cecilia and St Mary Magdalene alone; it is not very common, and may belong to the latter half of the 16th century. The two saints pretty closely resemble the figures in the picture; but it seems beyond doubt that the engraving has not been made after an original study by Raphael, and is therefore of secondary importance for our purpose. The Magdalene is placed to the left, looking out of the print; St Cecilia's

position is very like what it is on Mr Russell's drawing; the costumes seem to betray the taste and execution of an engraver originally belonging to the Flemish, or rather German School. On the hem of St Cecilia's upper garment, round the knees, we read (reversed): VERBUM DOMINI MANET IN (AE)TERN(VM), and to the left, near the bottom of the plate: DE. M. RAPHL. DVRBIN. INVENTOR. The print is 10 $\frac{1}{8}$ by 7 $\frac{5}{8}$ inches.

With regard to the group of angels, the earthly instruments, like the harp, the violin, of the sketch, have disappeared in the picture, and the voice alone, the noblest of all musical instruments, gives expression to their praise of the glory and goodness of God.

The reproach *has* been levelled at the group of the saints, as it is shown in the painting, that it is nothing more than five beautiful figures, placed into one frame, one beside the other, without sufficient connexion. Such a blame *might* have been justifiable with regard to the original sketch, and Raphael seems to have felt this so well himself, that nearly all the alterations undertaken during the execution of the picture become perfectly intelligible if we suppose that he wished to unite and bring the five figures closer together amongst themselves, as well as with the group of angels above. Thus in the drawing the five saints are standing much more on one line, in one plane; the intervals are not inconsiderable; whereas in the picture St Paul and the Magdalene are brought more forward, leading up, so to say, to the now *central* figure of St Cecilia, and leaving far less space, where hardly more than the heads and busts of the two symmetrically corresponding figures of St John and St Augustine become visible.

With the exception of St Mary Magdalene, who is lifting up her eyes to the group of angels, the four other heads in the original sketch look each one a different way: St Cecilia rather straight before her, and out of the picture; and the three other saints, with a beautifully varied expression of deeply absorbed attention, cast their eyes more or less to the ground.

In the picture all this becomes altered: the principal figure, St Cecilia herself, is the one upon whom the heavenly harmonies exercise the greatest effect, so as to make her look up to the glorious regions from which they descend. St Paul's towering figure preserves the expression of deep reverie, but how much more concentrated than it had been in the drawing; whilst St John and St Augustine, seen in profile, become closely connected with each other through the mutual appeal of their eyes, and with the whole subject through St Augustine's holding up his left hand in deep admiration, and directing the apostle's attention to the heavenly sounds. The Magdalene, on the contrary, is now looking out of the picture, as if to claim the participation of every beholder, and to hush every possible disturbing sound.

As we have seen, the relation between the angelic chorus and the group of listeners is now established through the principal figure itself, the celestial glory is not any longer the beautiful ornament and filling up of the upper space, but it becomes unavoidably necessary, in order to complete and to explain the idea conveyed by the group below. Thus

we have in this picture, to a certain extent, the same appeal of failing Humanity to the higher Powers, which Raphael has expressed in a different and far wider sense in his last and grandest creation, the Transfiguration on Mount Tabor.

Whether the rich accumulation of broken instruments at the feet of St Cecilia was indispensable to express Raphael's idea fully, may remain doubtful. At any rate, after the instruments in the hands of the angels had been removed, the contrast, it seems, would have been marked sufficiently by the harp, the music-book, &c., trodden upon by the saint in Raphael's first sketch. However this may be, Giovanni da Udine has painted his ornamental group of a shattered violoncello, cymbals, triangles, &c., with sufficient discretion and taste, so as not force it upon the spectator, who feels himself brought nearer to the heavens by the contemplation of Raphael's wonderful masterpiece.

C. RULAND.



RECENT ACQUISITIONS
AT THE
SOUTH KENSINGTON MUSEUM.

THE splendid gathering of works of antiquity and art, known as the Loan Collection, serves other purposes than those of attracting the public and exhibiting "seld' seen" treasures. As connected with the South Kensington Museum proper, it enables the officials in charge of both to select from the borrowed mass desirable items which, either at the time or thereafter, may be acquired and remain the property of the nation. Many such items we have now to notice. A large proportion of the permanent museum has been obtained in this manner, including much that once belonged to the Soulages, Soltykoff, and other collections. Nor are these all the recommendations of the Loan system. Independently of its educational uses, it has—as the gathering of Art Treasures at Manchester in 1857 did with regard to art in general—made us aware how immense is the wealth of this country in works of the class represented by its gatherings.

In no way do both the Loan Collection and the Museum proper serve the cause of art more distinctly than in their indifference to knick-knacks and toys, mostly produced in the latter part of the 17th and in the 18th centuries. Such objects have long formed large sub-divisions even in continental public gatherings, and are, in this country, common enough in private hands. The admirable taste of the officials of the British Museum has worked well in forming a collection of really valuable works, such as cannot but have great influence in chastening public ideas of art. The British Museum is wholly innocent of *rococo*,—which may be taken as a collective

name for the knick-knacks and toys above named,—and neither of the collections at South Kensington have given much space to specimens of art in that debased stage or its parallels, *e. g.* the modern porcelain of Sèvres, much of that of Berlin, and even of Vienna; or such art as contents itself with the production of *objets de luxe*, gew-gaws that have not the slightest connexion with design, but rather owe their origins to the freaks of ill-trained artisans and chemists. The work which Hogarth began by satirizing the ignorance of the beaux and belles of his time—as shown in their love for monsters and gimcracks—has been continued by the Department of Art, which looks somewhat askance even at the works of Goutier and Buhl, and is evidently content to wait awhile ere it enlarges its collection of *rococo*. A museum of instruction, like that at South Kensington, must, of course, contain specimens of all classes of decorative workmanship; even the vilest kinds are useful in teaching us what to avoid, they serve as scare-crows and elucidate good art. The duty of a public officer compels him to obtain in due proportion articles of “*virtu*” of the most hideous and unmeaning characters, and to exhibit the most costly *Rose du Barry* tinted productions of Sèvres the only charm of which is its luscious colour, rudely because ignorantly applied.

How the Art-Department has employed itself since the Loan Collection was dissolved, and what are its most important acquisitions of recent date, may be learned by a survey of the courts at South Kensington as they now stand. The International Exhibition has contributed many select specimens of modern art; specimens, for instance, of the porcelain of Copeland, Minton, and Wedgwood, whose close proximity in that Exhibition to the analogous products of Sèvres and Paris, the bronzes of Barbedienne, and the wood-carvings of Italy, afforded the spectator an opportunity for verifying the progress which has been made by our own people, and which was fully acknowledged in the reports of foreign jurors. Besides the objects purchased from the Exhibition, the Museum has also been enriched by many and valuable presents from various sources, amongst which may be noticed a reproduction in Gobelins tapestry of the well-known “*Vierge de Fontainebleau*,” by Raphael, presented by the Emperor of the French, and two large porcelain vases from the Imperial manufactory at St Petersburg, painted with portraits of John Locke and Inigo Jones. The latter are, of course, rather “*valuables*” than works of a high class of art, yet are acceptable as showing what our neighbours are about. Indeed, we do not think it is desirable that Englishmen should attempt to rival either of these famous manufactories in the production of such works. Our countrymen have too much yet to learn in art-knowledge,

ere it will be well for them to unlearn so much as is required for such imitations. Collections of Asiatic and Mediæval wall-decorations will serve our present need better than the most laborious copies of pictures by the needle. A few dozens of old Florentine, Hispano-Moresque, Nevers, or probably better still Chinese and Japanese jugs, mugs, cups, vases, dishes, plates, and pots, will be worth to us all these modern works put together. The Chinese and Japanese possess, or possessed, a systematic method of decoration as applied to ceramic works which seems instinctive, or which may have become so through centuries of use. This system is strictly logical and in accordance with the laws of art. To familiarize our people with the application of those laws, so that they also may instinctively recognize them, is what we require in this country. The example of the Chinese and Japanese is strictly adapted to our case, because those nations have, beyond all others, succeeded in producing decorative art of the kind in question at an expenditure of time and labour which is very small. Englishmen are sadly in need of a sound appreciation of good design as applied to paper-hangings and mural decoration, but we are not unwilling that they should wait the decline of art ere they attempt pictorial tapestries. And, as regards porcelain, we may learn the true principles of decoration from any and all of the serviceable schools whose productions we have named. Having done so, they will estimate aright the value of Sèvres ware.

It seems to us that Englishmen are too apt to look upon the act of forming collections of works of art with the eyes of connoisseurs and the so-called *dilettante*, and that we often neglect to consider the true and purely artistic value of the objects that present themselves, overlooking at the same time the latter quality, as if it were common and always attainable. The fact however is, that to the well-taught the value of an example of art is to be found not in that factitious interest which the love of mere variety imparts and fashion exaggerates,—of which no more effective example can be quoted than the *furor* which has recently been got up with regard to “Henri Deux” ware,—but in its display of an intelligent recognition of the laws of design, such as, for example, is always observable in Japanese and Chinese productions, of which specimens are obtainable for as many farthings as we have to give guineas for “Henri Deux” ware.

When we turn from the wide domain of productions of our own time, to the jealously contested and yearly narrowing field of ancient art, we find the acquisitions to the Museum have been neither few nor unimportant. From the Soltykoff Collection, to which we already owe the Gloucester candlestick and a noble mirror of damascened metal-

work, has been obtained an interesting collection of ecclesiastical utensils: An important *rétable* of gilt metal, gemmed and enamelled, the central figures of which are in very high relief, of the 10th century; a crucifix of cedar-wood, coated with gold, whose archaic enamels and figures in walrus ivory sufficiently avouch its antiquity; and three heads of pastoral staves of later dates and of very graceful design, are some of the principal additions to this collection. In the same case is a ewer of rock-crystal, carved in low relief, with vultures or eagles tearing antelopes. The style of carving indicates a Byzantine influence, and the ewer, which bears a marked resemblance to one in the Louvre, may be safely ascribed to the 8th or 9th century. It is difficult to form an adequate notion of the patient skill required to shape the mass of crystal into its present form. The nation has also acquired another "burette" or ewer, of rock-crystal, that was formerly in the Soltykoff Collection, and is memorable to visitors to the Loan Collection, where it appeared as the property of Mr Durlacher, numbered 994,—“Cruet, or burette, of rock-crystal and gilt-silver, enriched with translucent enamel; probably of French workmanship, and apparently of not later date than *circa* 1340-50. The silver mounts are of the most pure and beautiful Gothic taste, and are adapted to the forms of the body and hinged cover of the vase with singular ingenuity and success.” This specimen is $8\frac{1}{2}$ inches high. Its number in the register of the Museum is 9112. Its acquisition illustrates what we have said of the usefulness of the Loan Collection as a feeder to the Museum.

The already extensive collection of early Italian sculptures at Kensington has received several valuable additions, foremost among which may be cited the celebrated Martelli bronze mirror, said to have been wrought by Donatello, and a marble *rilievo* of the Virgin and Child, attributed to the same artist. A similar passing mention must suffice us for a female head in marble, believed to be by Michael Angelo. Of the terra-cottas to which the early sculptors of Florence imparted so life-like a character, the Museum possesses an unrivalled assemblage; so complete, that the student may by a careful examination of this collection attain a thoroughly satisfactory notion of that school of sculptors whose works were purely exponents of their own minds, and, as we shall presently endeavour to show, potent enough to illustrate with singular significance the state of society, no less than the mental and physical characters of the age and nation which produced them. These men were little, if at all, influenced by the masterpieces of Greek or Roman work. To a different section of terra-cottas has been added a "*Pietà*," and a fine half-length male figure in a slashed doublet. Contrasting in many respects with these works is a highly elaborated

marble bust of "Francesco Bracciolini of Pistoia, poet and historian" (born 1566, died 1645, author of *Lo Scherno degli Dei*), which displays many of the characteristics of the florid handicraft of Bernini, and is probably by that sculptor, who was born in 1598 and died in 1680. This acquisition is interesting as an example of the florid style in sculpture which prevailed at the date of its execution, and which was indeed introduced, or at least made fashionable, by Bernini. In respect to art-value, it differs by a measureless interval from the terracotta busts we shall have to consider, and which are attributed to Rossellino or Verrocchio: they are in all probability by the latter master, who was born in 1422, and died in 1488. Between the time of the master of Leonardo da Vinci and that of the pupil of Pietro Bernini, art had turned into paths that led irremediably downwards.

There is no class of works in which a chronological series is more difficult of attainment than that of textile fabrics. Their perishable nature and the value of the materials rendered them peculiarly subject to the ravages of time and of the spoiler; and if anything like an unbroken series has survived these chances, the fact is in most instances due to the Roman Catholic Church. The cope, the chasuble, and the altar-cloth have thus often escaped the destruction which has befallen the insignia of worldly dignity. A very valuable series of textile fabrics, the collection of which is due to the skill, the activity, and the enthusiasm of Dr Bork, Canon of Aix la Chapelle, has been acquired by the Museum. It comprises upwards of 300 specimens, and the remaining portion of about 150 will probably be added to those already possessed by the nation. It is hardly needful to enlarge upon the desirableness of this acquisition in a country like England, which looks so much to the future with regard to the quality of the decorations required for her textile productions. Dealing so largely in this class of manufactures, we are peculiarly interested in knowing the history of art as applied to it. It is not too much to say that in no department of archæological knowledge are we more deficient than in that which concerns itself with embroidery, weaving, and other methods of ornamenting fabrics of silk, wool, cotton, and flax. The recent acquisitions of this class are, with few exceptions, not yet before the public; but Dr Rock is engaged in the compilation of a catalogue which will be of infinite service to both student and manufacturer.

It would exceed our limits to give anything like a connected and historical account of the works just mentioned. Their number, not less than the difficulty of describing their decorations without the aid of numerous drawings, restricts us to general remarks. The collection comprises specimens of many varieties of textile fabric, from small frag-

ments of early tissues preserved as the envelopes of relics, the remains of vestments obtained from tombs of ancient ecclesiastics, &c., to splendid robes, in some instances, of saintly or historical personages. Some notion of the value and extraordinary interest of this collection may be obtained by enumeration, from the inventory, of a few of its most remarkable articles:—A piece of oriental fabrication woven in gold thread, of the 11th century. Many specimens of Palermitan embroidery of the 12th century. A piece of Cyprus, white, with intersecting lines of dark brown; 11th century. A piece of the silk and gold woven robe of the Emperor Henry II. (995—1024); the griffins of the pattern originally embroidered in pearls. A piece of the white silk tunic of the same Emperor, with a rich pattern enclosing leopards and griffins and a diaper of scrolls and birds; oriental work of the 11th century. A piece of yellow silk, with a pattern of scrolls enclosing griffins, the interspaces filled with figures of hawks. A piece of silk tissue, the ground of pale purple, woven into a diaper of yellow and blue, the pattern formed with figures of parrots in pairs: this example is similar to that in which St Bernard of Clairvaux was found wrapped in his grave. A maniple of crimson silk embroidered with colours and gold, with emblematic animals; the ends contain respectively within circles, the lion, emblematic of Christ, the initial M: the initial is of much more recent date than the lion. This is surmised to be of Sicilian workmanship and of the 12th century. Two pieces of silk borders, red-purple, embroidered with monsters, birds, and scroll-patterns; to one of these fragments is attached a portion of edging, embroidered in gold, with a rude figure of a saint, on a purple ground: Sicilian, 12th century. A piece of silk and gold tissue, lilac purple with *fleurs de lys*; 13th century. A piece of dark-blue silk, with a pattern in yellow, consisting of centre ornaments surrounded by four crowned birds; probably Sicilian work of oriental design, at the end of the 13th century. A piece of silk, crimson, embroidered with a pattern of violet and green, consisting partly of flying dragons; Saracenic work, 13th century. Another, damasked with a pattern in which occur leopards and eagles pouncing on antelopes; Sicilian; 13th century. Another, the ground rose-coloured, with a pattern in green and gold of palm trees, beneath which two female demi-figures are holding barking dogs, above are lions and similar demi-figures issuing from palm-trees; Saracenic-Sicilian work. The whole of these productions of the Sicilian looms and craftsmen are of singular interest as illustrating the character of the art in that age and country, and have undoubtedly had great influence upon the state of Italian continental art. Other examples illustrate the arts of Germany, Florence, South Italy, Saracenic

Spain, the Byzantine Empire in the 13th century, the Moors, and the more strictly Eastern nations bordering on the Mediterranean. The works themselves comprise stoles, towels, pouches, orphreys, frontals, chasubles, housings, dalmatics, copes, tapestries, &c.

A large number of recent additions is comprised in the collection of gold ornaments, &c., once the property of Mr Webb, but which were not long since purchased, for £600, by the Museum: in the same case with these is a beautiful Greek head of the Tauric Diana in gold. Besides these, it has obtained many coffrets of ivory, latten, carved wood, &c., of the Mediæval and Renaissance periods; a French Renaissance carved walnut-wood stall chair, formerly in the Soltykoff collection; a coffer cabinet, richly carved, of German work, *circa* 1540; a *cassone*, of cypress wood, incised on the outside, and on the inside of the lid, with romantic subjects, foliage and scroll work, exhibiting very rich and beautiful scrolls, probably Venetian, *circa* 1420; a Bible with carved ivory plaques, inserted into its cover, of the 11th century and probably of Franconian work; a folio manuscript with a rich cover of *champlevé* enamel, &c., probably of the 13th century; various objects of decorative plate, jewellery, &c.; a series of twelve "old English" finger rings of the 17th and 18th centuries, for the most part set with diamonds, rubies, &c., and enamelled; ten very interesting Italian painted-enamel plaques of the end of the 15th century; several rare specimens of Majolica ware, watches, snuff-boxes, etuis, and other specimens of 18th century "bijouterie," &c.; a wrought-iron pediment, German work; two sedan chairs, one of which was used by Lord Camden, the other belonged to the family of the Grand Dukes of Tuscany, and was employed at baptisms.

Scarcely any object in the South Kensington collection has an interest superior to that which attaches to the celebrated "Patera of the Casa Martelli," a metallic mirror in a bronze frame, which has long been reputed the work of Donatello, although its execution possesses many of the characteristics of the style of antique Roman sculptural art, and might, to an ordinary observer, appear to be of genuine classic origin. There are some reasons for believing that it is actually the production of the famous Florentine; at all events it remained an heir-loom in the Martelli Palace at Florence until the Museum obtained it from Roberto Martelli, a descendant of Donatello's patron. In Cicognara's "History of Sculpture" this work is engraved and described. If it were conceivable that so great a sculptor as the man who wrought the statue of Gattamelata at Padua, would give up to a mere copy of an ancient design so much of his time as must have been spent on the execution of this *patera*, it would not be difficult to

believe that Donatello had produced only an exquisite fac-simile of such a work; and that idea might be strengthened by the fact, recorded by Vasari, that he made copies from antique cameos for the Palazzo de' Medici, which are still in the frieze, between the windows and the architrave, above the loggia in the first court of that edifice. But so vast an amount of labour and time would hardly have been thus expended, and therefore it is probable that the design, though at first glance as antique as the execution, is original; and, it may be, Donatello's, though possibly of a still later date.

The mirror itself is of speculum metal; it is circular in form and about eight inches in diameter, encircled by a narrow frame or moulding of gilt-bronze, with a beautiful scroll ornament surrounding a Medusa's head, in high relief, affixed at the summit, serving to hold a ring for suspension. On the back of the mirror is a composition more highly finished than any antique gem we have seen. The subject is described to be an allegory of "Fruitfulness," and may have been suggested by an ancient cameo. The principal features of the design are half-length figures of *Silentis* and a *Bacchante*, beneath which, in the front, is a large mask, of striking and animated expression, surmounting a tablet inscribed:—

"Natura fovet
quæ
Necessitas urget."

The "quæ" is probably to be read with both lines.

The *Bacchante* is represented as milking her exuberant breast into a horn, or rather *rhyton*. The extraordinary elaboration of this piece of sculpture may probably be conceived when we say that the *rhyton*, which, as represented, does not exceed the third of an inch in diameter, is a marvel of workmanship. It terminates in a demi-griffin, "collared," as heralds say, with silver; the mane, the claws, the muscular limbs of the monster, no less than its sharply-pointed ears and the fleshy texture of its body, are wonderfully given. Equally beautiful is the foliage scroll-work of the body of the *rhyton*; this is boldly and clearly cut, and its appearance in perspective, as the surface upon which it is placed recedes, is given with singular felicity. The rim for the lip is gilt. The shoulders of the *Bacchante* are bared, and it is impossible to conceive anything more true to nature than the fleshy look of her body, with its exuberant forms and look of full womanhood. She has placed her thyrsus beside her to take the horn, and this article shows no less elaboration than more important parts of the composition. So delicately are the hands of the figure wrought that their very nails show even

more detail than is generally found in statues of the size of life. With all this the character of mere elaboration does not present itself as predominant in the work; what strikes the observer with the greatest force is the "realism" and softness of the naked portions of the figures. Silenus is represented in the manner familiar to all students of the antique, he is seated and holding up his left hand, with the second and third fingers folded down upon the palm. In the background are vine-branches, trophies, &c., and a terminal figure that is playfully bound round with a festoon of foliage. Many of the details are damascened and inlaid with minute and beautiful foliated ornaments in gold and silver. The Register number of this work, by which alone it can always be traced in the Museum, is 8717; the price paid for it was £600.

Another recent addition to the Museum, at present in a case in the west cloister of the south court, is also ascribed to Donatello, and certainly does, in many respects, resemble his productions. This is an *alto-rilievo* in bronze of "The Entombment of Christ," the figures being about a foot high and executed in the dry yet "romantic" manner which the master did so much to make acceptable to that world which had, before his time, been contented with works produced in quite another spirit. Donatello might well be termed the precursor of Michael Angelo by those who took into consideration the freedom and spirit of his designs. In this "Entombment," as in the famous "St George," now placed in the exterior of the Or San Michele, Florence, which Donatello executed for the Guild of Armourers of that city, and of which casts are in the Museum at South Kensington and at the Crystal Palace, there is something common to both. The "proud and terrible impetuosity" of the latter is as vigorously expressed in one way as the demonstrative grief of the subordinates of the composition before us is in another. In both, the forms are almost ascetic, so severe is the character of the flesh, which in the work known to be by Donatello is curiously different from that of the mirror above described—and almost as much so from the style of the sculptor's contemporary, Lorenzo Ghiberti. The design of the "Entombment" bears a great resemblance to one of the groups of the famous bronze pulpit *rilievos* in S. Lorenzo, Florence, which were begun by Donatello and finished by his pupil Bertoldo. The sketch now in the Museum was formerly preserved in the Palazzo Mocenigo di San Luca, Venice, whence it was recently obtained by M. Armand Basset, of Paris. If it were not for the great disproportion of the seated figure of the Virgin to the Christ she holds on her knees, few critics would hesitate to ascribe this work to Donatello. This disproportion is more marked between the Virgin and the minor figures of the composition. The custom which prevailed in sculpture, as in

other branches of art, of representing the figures of the chief personages in a sacred composition on a larger scale than their subordinates was little affected in Italy so late as the time of Donatello, and the difference of scale between the Virgin and her Son in this work certainly requires explanation. On either side of the Virgin stand St John and St Mary Magdalene, both of which are designed with extraordinary passion; St John, who is turning away weeping, is exceedingly grand in pathos, and beautifully expressive in the "consent" or thoroughness of the action in all his limbs. The facial expressions are admirable, and, in a somewhat exaggerated way, express the demonstrative grief which is sought to be represented. For beautiful points of execution we may refer to the flesh in general, as showing wonderful knowledge of form, and especially to the treatment of the torso of Christ, whose left arm hangs down, relaxed, and with the hand supine and reverted. Regarding this work as a whole, we confess to an inclination to attribute it to a pupil of Donatello, probably Bertoldo, rather than to the master himself. There is abundant knowledge and much feeling displayed in it, but it lacks that completeness of arrangement as well as of execution which is characteristic of one of the most laborious sculptors the world has known. We say this, recognizing all that may be stated on behalf of the bronze as being a sketch and a cast *à la cire perdue*. But great masters' sketches are not incomplete in the sense in which this work is so: for one example of this principle we may cite the incomparable studies by M. Angelo which are now in the east cloister of the north court at Kensington. In the studies as well as in the completed works of masters of the second order we often find disproportions, they are indeed characteristic of such productions.

Next in chronological order to this bronze is a bust in terra-cotta of extraordinary interest, probably with justice attributed to Andrea del Verrocchio, the master of Leonardo da Vinci, and one of the greatest sculptors that ever lived. So great a sculptor was Verrocchio that we should be glad to see a collection of casts from his works included in the Kensington Museum, and we are quite sure our artists would be gainers by a careful study of their characteristics. Verrocchio's equestrian statue of Bartolommeo Colleone, of which there is a cast at the Crystal Palace, is the most magnificent work of its kind in the world. This terra-cotta bust stands at present on a bracket on the east side of the north court, its register number is 8714. It represents a middle-aged and energetic-looking man, who carries his head up and looks well forward at the spectator. Like a similar bust which is now placed as a pendant to it, and which is probably by the same hand, this terra-cotta is remarkable for the fidelity

and minuteness, yet perfect freedom with which its surface and all its details are treated. The pendant represents an older man, and it is worth while to examine the two busts together, so that we may learn to appreciate the skill of the artist who with such admirable success dealt with natural forms and surfaces. In 8714 we observe the thinly-drawn skin with its fine lines about the eyes and the nostrils, the breadth of the jaw at the back and the pointed shape of the chin—characteristics as these are of the tenacity as well as of the sensitiveness and refinement of a citizen of an Italian republic in the Middle Ages. In both busts the excess of intellectual, and comparative want of physical power appear to be indicated by the large size of their heads compared with the shoulders. These shoulders seem to be such as are repeated in a hundred similar works, yet their proportion to the heads was probably permanent and based upon observation.

In further illustration of the character of these heads let the student of national life, no less than the artist, observe the flat cheeks of the first-named bust and the forward ears of both; the latter are left uncovered by the hair, and seem as if their sense was alive to everything that passed. Both heads have an air of self-assertion differently expressed and seeming proper to the old Florentines: notice the half-sneers upon their lips and nostrils and the supercilious veiling of the eyes of the elder man by their broad and drooping lids. The crisply curled hair, the broad jaw, the square brow—which is nearly as wide as the cheek-bones are—of the younger person mark him as possessed of a stronger will than that of his companion, whose raised eyebrows give an aspect of affected considerateness of temper that is highly characteristic. The remains of colour upon both these works prove that they were originally painted to resemble life: within the folds of the dresses, where the surface of the terra-cotta has been fully protected, red of a deep dahlia colour is observable; upon the flesh are many indications of the painting which was doubtless at one time in perfect keeping with the *morbidezza* of the surfaces, and must have imparted a striking and expressive appearance to the works while they were uninjured. How it added to their life-like aspect may be surmised when we examine the still remaining painting of the irides in both busts; this shows how carefully and artistically they must have been coloured throughout. In the newly acquired example, which has a somewhat haughty character, the eyes level their glances forward with some asperity, the converging lines of the natural iris are represented with the greatest care and delicacy, and with a success which must appear astonishing to those persons who are acquainted only with the modern manner of colouring statues and wax figures. On the right arm of the older man is an inscription,

apparently much injured, and suggesting the more than questionable reading "*Lomerito Julio*." This work comes from the Gigli collection.

It is interesting to compare the style of these busts with that of other works executed in Italy at periods not far removed. No. 7591, for instance, ascribed to Desiderio da Setignano, a beautiful bas-relief with much of that conventional character which reigned so long a time in works having sacred subjects. Naturalism is more apparent in the lovely figure called a kneeling Virgin (Register number, 7559), ascribed to Matteo Civitali of Lucca, a pupil of Jacopo della Quercia, with its rounded and simple forms still retaining so much of monumental character. It appears to us that this statue once formed part of a family group on a tomb. The terra-cotta busts resemble the work of Rossellino in some points of surface; see the "Virgin and Child" ascribed to that master, No. 4233, in the adjoining cloister.

The next work which comes under our notice as a recent acquisition to the Museum is a group in terra-cotta, a "*Pieta*." The Virgin holds the body of Christ upon her knees, St John and the Magdalene are placed at her side, respectively at the head and feet of the Saviour. Between the date (*circa* 1500) of this work and that of those above mentioned, art had entered upon a new phase, and the naturalism so visible in the earlier examples had become conventionalized in its expression and, to a certain extent, in its forms also. The severity and more than mortal dignity of the early Italian school had given place, in the interval, to the most obvious imitation of life, which, in the case before us, presents itself as something commonplace, without however being merely vulgar. The Virgin is an elderly woman dignified by her grief, who laments the loss of her Son in a manner which is pathetically truthful but simply natural, and unelevated by the poetic and even ascetic thought conceived to be proper to the subject by ancient sculptors. There is something even grotesque in the faces of St John and the Magdalene, they "cry" as ordinary human beings do. More of a statuesque character is given to the figure and face of the Virgin—in which some remnants of the ancient traditions of art might linger—than to those of the saints or of Christ himself. Christ lies stiffly athwart the knees of the seated Virgin. Here it is interesting to observe a similarity between the design of the group and that in the picture by Francia (who died in 1517), "*The Virgin and two Angels weeping over the dead body of Christ*" (No. 180 in the National Gallery). In both, the subordinate figures do not fairly support the body of Christ, but merely seem to do so. In the terra-cotta group the Virgin does not hold the slackened arm of Christ to her breast or to her lips, as a passionate nature might prompt, but simply raises it with one hand, while the other is in an attitude of

lamentation. The features of Christ are of the somewhat common type that marks the middle Italian school of sculpture. The realistic imitation of the artist's model is palpable in the manner in which the anatomical peculiarities of life, rather than of death, are reproduced, e. g. the flexor muscles of the trunk are in full action, as if the figure kept itself, by their power, in its position. Michael Angelo made his Christ, in the famous "*Pietà*" of St Peter's, really dead, and imparted somewhat of an antique character to its forms, while he retained so much that is obvious and natural. There is nothing of this sort here. The draperies are fine and broad, although somewhat academical in style.

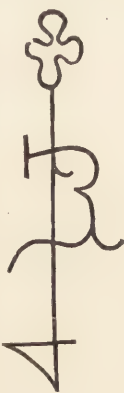
We may conclude by specifying two lately-purchased works, noteworthy, though of less importance than the above. 1. A life-sized bust of a young girl in marble, of Italian 17th-century work; a most graceful and highly finished production, probably by Algardi. 2. A *tazza* of the rare *faïence de Henri II.*, of which it will be recollected that only between 50 and 60 specimens exist. This is the well-known piece from the Soltykoff Collection; it was acquired from Mr J. Webb, at the price which it realized at the Soltykoff sale,—£450. It is thus described by the writer of the catalogue of the Loan Collection of last year: "No. 1219, *Drageoir* (small oval cup or *tazza* with cover). This beautiful piece, in the most perfect state of preservation, is the only one of the type remaining to us, with its cover complete. The body and cover, which are nearly similar in shape, form, when together, a flattened oval spheroid, the two halves separated by a flat bend of minute inlaid aresbesques in the centre. The foot or stem is dome-shaped, and enriched with two projecting scrolls with marks in relief; the underside of the body and the outside of the cover are richly encrusted with the usual interlaced ornaments, over which is 'appliqué' a series of flat raised ribs, radiating from the centre to the circumference, each containing an open cusped panel; these ribs are enamelled green. On the cover are various marks, &c., in relief, and two small figures of frogs, enamelled green, and the summit is crowned by a figure of a lion *couchant* on a pedestal, the lion being in buff-coloured clay. Both the lid and the bowl of this piece are ornamented with encrusted work in the interior of the bowl with an elegant cartouche, enclosing the three *fleurs de lys* of France, and the cover with a beautiful female profile bust with an elegant head-dress. This latter design, which fills the entire space, was evidently incised by hand, and is drawn in a masterly manner. It is worthy of notice that this and the cover of a *tazza* in the possession of M. B. Delessert, are the only two pieces on which the human figure, on a large scale, occurs in the inlaid process. Length $6\frac{1}{4}$ in., width $3\frac{3}{4}$ in., extreme height, $6\frac{1}{2}$ in."

F. G. STEPHENS.

JACOB BINCK.

CHRISTIAN III. of Denmark ascended a throne on which his cousin had earned for himself the title of "the Nero of the North." He not only soon gained the good opinion of the subjects, associated himself with men of letters, and established the reformed religion throughout his dominions, but carried out his praiseworthy idea of printing a Bible in the Danish language worthy of the nation, and for this purpose invited Ludwig Dietz, the celebrated printer of the Lübeck edition, to Denmark to execute his laudable project; and well pleased must the King have been with the typographer's efforts, for the Bible he produced is a fine specimen of his art. The type is precisely the same as that used for the German model, and the paper by the same manufacturer, but it is somewhat singular that in the copies of each edition preserved in the King's Library of the British Museum, the paper-maker's monogram only appears in the first sheet, both form the P. R., and the other water-marks are very similar.

The whole of the woodcuts designed by Jacob Binck and Erhard Altdorfer are likewise used, the only difference being that instead of only repeating the title, which is illustrated with representations of the Fall and Redemption of Man, twice, as in the earlier book, it appears once more in the later one in place of the fine speci-



Lübeck, low german, 1533.





Copenhagen, danish, 1550.



men of text serving as a title to the prophets, which has Altdorfer's* monogram at the termination of a scroll at bottom, which is made to appear almost to form a part of the same ornamentation. The same type and blocks were used also for the New



Testament printed at Rostock in 1540.

All that was wanting then to give a national inspiration to the King's noble exertions was the introduction of his own portrait and arms, which Jacob Binck so well furnished. This portrait is here given in facsimile, and it will enable the reader to form some idea of the power of the artist, as it is not only full of fine character, but treated in a broad and masterly manner, which reminds one of Titian. The arms are as follows :

Quarterly ;

- 1st. *Or* semée of hearts *gules*, 3 lions passant guardant *azure*, crowned *or*. [Denmark.]
 - 2nd. *Gules*, a lion rampant crowned, *or*, holding by his four paws a Danish axe, *arg.* the handle curved, of the *second*. [Norway.]
 - 3rd. *Azure*, three crowns *or*. [Sweden.]
 - 4th. *Or*, a lion passant guardant *azure*, in chief, and in base 9 hearts, *gules*, 4, 3, and 2. [Slavonica.]
- Surmounted by a Cross *argent*, fimbriated *gules*. [Oldenburg.]
- Over all an inescutcheon, quarterly ;
- 1st. *Or*, two lions passant *azure*. [Iceland.]
 - 2nd. *Gules*, three carnations, springing from the points of an escutcheon, *arg.* and the three leaves of the same springing between them. [Holstein.]
 - 3rd. *Gules*, a swan *arg.* its neck encircled by a crown, *or*. [Schleswig.]
 - 4th. *Or*, two bars *gules*. [Delmhorst.]
- Beneath the whole, in base, *gules*, a wyvern *or*. [Slavonia.]

The shield is enclosed in a frame of gothic ornament enriched with

* Altdorfer sometimes formed his initials in a different manner to the above example.



lions' heads and festoons of fruit, and has the nude figure of a man on each side supported by the frame-work of the design, with an inscription on a tablet beneath, "INSIGNIA CHRISTIANII DANORUM REGIS, &c. ANNO M.D.L.," and lower down a second and smaller tablet inscribed "VNICA SPES MEA CHRISTVS, C. R. D." **JB** Binck's monogram appears to the right at top, and the date "1550" on the other side.

The King's anxiety on the subject of his portrait and arms may be gleaned from the translation of the letter which is given in full in its place, after a summary of the prior correspondence respecting Binck and his Royal patrons, which is published in full in the *Nye Danske Magazine*. Bartsch in the eighth volume of the *Peintre-Graveur* gives a French translation of the letter taken from the German one which appears in the "*Neue Miscelansen*," and which is all that he says of the woodcuts, for he had never seen them.

Little is really known of the painter's early history. The place of his birth is most likely to have been Cologne, from the fact of his calling himself "*Coloniensis*" in one of his engravings on copper, the first plate of the mythological gods and goddesses in niches, copied from Giacomo Caraglio; and his not being much noticed by German writers in comparison with what has been done for his master, Albert Dürer, is perhaps owing to his leaving his country early in life on being appointed portrait painter to Christian III., for it is evident that he was in his Majesty's service prior to 1546, although absent that year with his Majesty's sanction; for in the first of the above-named letters which is addressed to Christian III. by Albert of Brandenburg, and dated Königsberg, 21st January, 1546, the Duke expresses his wish to have the King's portrait, his consort's, and those of his children, and begs his Majesty to allow himself and family to be painted. The next letter is the King's answer to the Duke, dated Aarhus, the 4th of March, 1546, wherein his Majesty states his willingness to oblige the Duke in the matter, only that his counterfeiter (portrait painter), whom he had some time before sent to the Duke, was not returned; and therefore begs the Duke to send Binck back, when the wished-for portraits should be prepared and engraved* for him. These letters fully testify the King's appreciation of Binck's abilities at that time.

The same year, 1546, dating from Königsberg the 10th of April, Albert of Brandenburg again writes to Christian III. informing

* There is a very fine portrait of Christian engraved on copper by Binck which Bartsch has given to Lautensack.

him that the young King of Poland, Sigismund Augustus, had commenced building a new palace at Wilna in Lithuania, for which he wished to have, among other things for its decoration, the portraits of the King and his family, and requesting that they should be furnished by his Majesty, whereupon the King, in a letter dated Kolding, the 6th of June, 1546, answers the Duke, that he willingly would have sent to the King of Poland the portraits wished for, but as they were not ready, and his Majesty's counterfeiter, Jacob Binck, whom he had some time before sent to the Duke, had not yet returned, he must rest contented until Binck came back and painted them.

From the foregoing correspondence we learn that the King had several times begged Albert of Brandenburg to allow his portrait painter, Jacob Binck, to return again from Königsberg, but always in vain, whereupon the King now wrote to Binck himself, and commanded him in the following letter to appear without delay.

"To Jacob Pinck, H. M. Portrait Painter, that he may immediately come from Prussia to this Court. Dated Copenhagen, 10 July, 1547.

"Christian, &c. Dear and trustworthy, since we have oftentimes permitted ourselves to write to thee, that thou shouldest again return to us," &c.

The letter concludes by the King commanding Binck to return to Denmark without delay or excuse.

In the mean while, before the King's letter could have reached Jacob Binck, his Majesty received another from the Duke, dated the 13th July, 1547, in which he exonerates Binck from any blame for his long absence, by saying that it was entirely his (the Duke's) own fault, who had given him so much work to do.

Two letters followed from the King to the Duke, the first on the 30th of July, the second on the 14th of September, 1547; showing that Binck was still at Königsberg, and the King in both instances insists on his speedy return. The Duke in reply to the second letter writes from Königsberg, the 6th October, 1547, to the intent that he thinks that his Majesty should still allow Jacob Binck to remain with him until he had finished the work that he was then engaged upon, and offers any of his own servants to be placed at the King's disposal in the like manner.

Finally the Duke, in another letter to the King, dated Copenhagen, March 1st, 1548, gives his Majesty to understand that Jacob Binck was now prepared for his homeward journey to Denmark, and on his arrival would deliver to his Majesty a copy of the work which he had

completed at Königsberg; and mentions at the same time that Binck had promised him (the Duke) that with the King's permission in a short time he would proceed to the Netherlands, there to superintend the building of a monument to his late wife.*

The same year Albert of Brandenburg wrote also to John (Hans) the elder, of Schleswig Holstein, with the intimation that Christian III's portrait painter was then on his journey to Denmark, and would deliver to him a copy of the work which he had prepared for the Duke in Königsberg, with the desire that he would accept it in remembrance of his late wife.

After Jacob Binck had returned to Denmark, the King received a letter from Albert, dated Königsberg, 14th June, 1548, announcing that with his Chancellor Claus von Gadendorff he sent to his Majesty, according to his desire, some portraits, and reminding the King of his promise, that he would send back his portrait painter, Jacob Binck, that he might proceed to the Netherlands to execute his wife's monument.

In 1548 the King, in a letter dated Callingsberg, 24th July, renews his promise respecting Binck's projected journey to the Netherlands, and intimates that he shall go as soon as he had finished the employment he had on his hands at that time.

After this time we find that Jacob Binck was in the suite of the Royal Princess Anne of Denmark at the celebration of her marriage in Saxony, on the 15th June, 1549, with Duke Augustus, who afterwards became Elector of Saxony.

From a letter from Jacob Binck to Christian III., dated 15th June, 1549, it may be concluded that with the King's permission, he left Saxony to proceed on Albert of Brandenburg's errand, to erect the monument to his wife as mentioned before, and for that purpose travelled to the Netherlands, and the King expected that after the expiration of four weeks he would return to Copenhagen. It however appears that he did not make his appearance at the Danish Court at the time appointed, from the following letter, which, as it particularly refers to the illustrations of the Bible, is here given in full.

“His Majesty to Jacob Pincken, directing him to cause his Majesty's portrait and the royal arms to be drawn and engraved for the Bible, and to return at once. Actum Coppenhagen, den iij. Octobris, anno 1549.

* His Consort Dorothy was the Danish King's eldest sister, which in some measure accounts for their close intimacy.

"Christian, &c. We have long expected your arrival here from the term of your last letter; the reason of your not coming is unknown to us. And as the Bible is now about to be printed, which we hope to complete, with God's help, at Coppenhagen, we earnestly desire that you will draw our portrait in the best manner on the accompanying [enclosed] block, and cause our arms to be engraved thereof also. Be careful to ensure the services of persons natives of the place for the purpose. All charges that shall be necessary shall be satisfied.

"You will also provide, that it may be forwarded here as soon as it is finished, for the printers wait thereof, and must soon leave this place. For it is necessary that the portrait and arms be printed and placed on the front of the Bible.

"You will use all diligence in this, and get it finished as soon as may be possible, and forward it hither at once.

"Do this for our Grace, and all good toward you.

"Datum p."

Although Binck is here authorized to employ another person to cut the block, it appears to be the fixed opinion of most writers on the subject, among them Dr Hagen and Fiorillo, that he engraved it himself. The fact of his being acknowledged by early authorities as one who ranked among the most celebrated artists of his age in "cutting figures in wood" goes far to confirm the point, added to which the boldness and vigour of the execution of this one would countenance the belief that he did it himself. Again, an artist who could practise that peculiar art with felicity, would hesitate in trusting a fine drawing of his own to other hands for engraving, particularly one of such importance as a portrait of his Royal patron; and it has also been said that Binck wished to show the King that he could accomplish the mechanical portion of his commission with dexterity equal to that he had exhibited in other branches of his profession.

The contention among Binck's Royal admirers for his services seems to have ended in his settling at Königsberg in the service of Albert of Brandenburg, where he ended his days in 1568 or 1569, after having been employed in a variety of ways, such as planning fortresses and redoubts, supplying designs for monuments, &c., and occasionally painting the portraits of his friends; which his diversified talents fitted him for.

G. W. REID.

EARLY CHRISTIAN GLASS.

THE British Museum has recently acquired a collection of Christian Glass, which, though not composed of many specimens, may be considered a large one for the class of antiquities to which it belongs. A brief description of this acquisition may be acceptable to the readers of the *Fine Arts Review*.

For many years great interest has been felt in the Catacombs of Rome and their contents. Intimately connected as they are with the early history of Christianity, with the struggling Church and her martyrs, it is not surprising that the relics derived from them should have been, and still continue to be, much valued. Among these there are few more curious than the fragments of ornamented glass. They consist of portions of vessels with designs in gold leaf enclosed between two layers of glass, and thus protected from the destructive effect of time. They may be divided into two classes, viz. 1st, The larger medallions, apparently the bottoms of shallow bowls, in which the designs have clear white glass backgrounds, with touches of colour in a few rare instances on the dresses. 2nd, The smaller medallions, probably from the sides of vessels, in which the backgrounds are coloured, the tints being generally blue, violet, green, or amber-colour.

These fragments are found stuck externally into the mortar with which the *loculi* or tombs were closed ; they seem to have been generally inserted in a fragmentary state, the sides of the glass bowl having been occasionally trimmed off with care so as to leave a circular medallion. Glass vessels entire are also to be found fixed in the mortar, but they are of different form, being deep cups or bottles of plain glass, and appear to have been intended for liquids. It is about these that so much discussion has been raised in recent times, as to whether they contained wine or the blood of martyrs.

The object of fixing the gilt glass on the outsides of the tombs has never been explained, unless for mere ornament; nor has it been satisfactorily decided to what use the vessels from which the fragments are derived were applied; their form does not fit them for chalices, and the inscriptions and occasional pagan subjects do not accord with such a use. The best suggestion seems to be that they were for the Agapæ, or love-feasts of the Christians, which are known to have been held at the tombs of martyrs. Another difficulty has not been solved, which is that they are not found anywhere but at Rome, and there only in the Catacombs.

Although noticed in all the works which treat on the Catacombs, it is in Buonarroti's *Osservazioni sopra alcuni vetri antichi* that we first find them described at any length; but his engravings are not very satisfactory. Several plates in Peret's great work on the Catacombs are devoted to these medallions, where they appear in all the splendour of gold and colours; the accuracy, however, of the drawings is by no means equal to their magnificence. The most comprehensive and correct work on the subject is that by Padre Garrucci of Rome, *Vetri ornati di figure in oro*. (Rome, 1858.) In this monograph the author has brought together all the known specimens, having had fresh drawings made from such as were still to be found in collections, and reproducing the engravings or drawings of such as had disappeared.

Padre Garrucci's work comprises 318 specimens of unquestionable genuineness, and a few which he regards as forgeries. The distribution of these remains at the time at which his work was published was as follows:—

Public Collections:—Vatican, 151; Florence Museum, 17; British Museum, 16; Collegio Romano, 13; Museum at Pesaro, 9; Propaganda, 7; Bologna Museum, 6; Bibliothèque Impériale, Paris, 4; Louvre, Paris, 2; Cabinet of Antiquities, Vienna, 2; Vallicella Library, 2; Avignon Museum, 1. Total, 230. *Private Collections*:—Counts Matarozzi of Urbania, 17; Depoletti, Rome, 4; Fould, Paris (since dispersed), 3; other collections, 6. Total, 30.

The remaining 58 specimens were only known to have existed from drawings or prints, and the originals had been lost sight of or perished. Since the work was published a few, belonging formerly to Baron Recupero, of Sicily, have been brought to light.

Among the specimens enumerated above as being in private collections, there are none of any importance excepting those belonging to the Matarozzi family, well known from the engravings of San

clementi's work, "Numi selecti Musei Sanclementiani." Rome, 1809; the rest being either very small or mere fragments.

It is this collection of the Counts Matarozzi which has been recently acquired by the Trustees of the British Museum, and its important character will, we trust, have been shown by the details given above.

The collection in the British Museum had been formed partly from the earlier acquisitions of the Museum, but principally from that of the late Baron von Bunsen; with the exception, however, of the smaller pieces with coloured backgrounds, it did not contain any very remarkable examples, owing to the fragmentary nature of the specimens. To the 16 published in Garrucci's work should be added two, not noticed by the learned Padre; four other specimens were obtained at Rome, by J. C. Robinson, Esq., of the South Kensington Museum, and presented by him in 1860 to the British Museum; bringing the number up to 22. By the acquisition of the Matarozzi Collection, the total aggregate becomes 39, and the Museum attains the second place both in number and in the quality of these remains.

A second place is as much as can be expected or indeed desired. The Vatican is the natural place of deposit for these curious relics, found under the soil of Rome; and as such objects do not appear to have been discovered elsewhere, it is natural that they should have been preserved in the older private collections of Rome, which were brought together to form the Museo Cristiano. These gilt glasses do not seem to be often found in recent times, and by a law strictly enforced, everything now discovered in the Catacombs passes into the Papal collections.

So much for the number of these curious relics, and for the collections in which they are to be found. It may now be well to consider the subjects figured upon them and their importance as works of Art.

These representations have a peculiar value from their genuine nature. Fresco paintings may have been restored or meddled with both in ancient and modern times, but these designs are protected from destruction by the vitreous coat with which they are covered, and are from their nature exempt from all tampering. Their small size, moreover, fits them to be taken into foreign lands, and to be the representatives of the earliest Christian art in countries to which neither the paintings nor sarcophagi could conveniently be carried.

The range of subjects is not very great, and from the nature of the

work they are treated in a simple way without background or a multiplicity of figures.

The subjects from the Old Testament are as follows:—The Temptation of Adam and Eve, Noah in the Ark, Sacrifice of Abel, Moses striking the Rock, the Spies, Tobit and the fish, the Fiery Furnace, Daniel and the Dragon, History of Jonah, and the sacred ornaments in the Temple, especially the golden candlestick.

Among those from the history of the New Testament is the Pastor Bonus, Bust of Christ, Miracle of Cana, Miracle of the Loaves, Raising of Lazarus, the Paralytic Man.

The subjects from early Christian history comprise figures of St Peter and St Paul, in a few cases accompanying the Virgin, early Roman bishops and saints, such as St Timothy, St Xystus, St Agnes, &c.

There are a few subjects of a domestic character, such as portraits of men with their wives and children; sometimes with, sometimes without, the Christian monogram. Others of pagan, or at any rate not avowedly Christian, origin, viz. representations of coins, the three Monetæ, Dædalus, chariots and games, Pagan divinities, animals and inscriptions.

The period to which these objects may be referred is probably the third and the fourth centuries after Christ. From the occurrence among the designs of representations of coins of Caracalla, it has been conjectured that some of the specimens are as early as the reign of that Emperor. Buonarrotti was disposed to assign them chiefly to the time of the Gordians and two Philips; but among the designs are representations of S. Vincentius martyred in Spain, under Dacian, and of Marcellinus, Bishop of Rome, put to death under Diocletian. Moreover, the costumes of some of the figures and the peculiar names and orthography, indicate a date not earlier than the fourth century.

From the period to which they belong and the nature of their workmanship, these little pictures possess no great merit as specimens of art. They exhibit moreover occasionally what must be looked upon as mere blunders of the workmen employed in making them. For the history of Christian Iconography, however, they furnish us with very precious materials, fully compensating for their rudeness and want of merit in an artistic point of view.

The most remarkable specimens in the Matarozzi Collection are the following:—

1. A circular medallion, $3\frac{1}{2}$ in. in diameter, engraved in Garrucci, Pl. iii. fig. 13. It represents Daniel and the Dragon. The subject is in a square panel: at the extreme right is seen the head of the

Dragon, rising apparently from rocks: Daniel, in a short dress, is giving the cake of pitch, fat, and hair to the Dragon, and turns his head away so as to face the spectator: behind him is a figure with nimbus, clad in a longer dress, which he holds up with his left hand, while with his right he extends a staff towards Daniel. This figure is identical with that of Christ when working miracles, as represented in other specimens of Catacomb glass: for instance, in the raising of Lazarus (Garrucci, Pl. viii. fig. 7), and it may perhaps have been introduced to mark the divine protection and influence under which Daniel acted. This medallion furnishes us with the only complete representation of the subject to be found in the Catacomb glasses, and it explains several medallions of the smaller variety with coloured grounds, where a figure is to be seen holding a cake. This has been erroneously explained by Padre Garrucci as one of the three kings or magi, a subject not found on this class of Christian art. It has been already suggested that the smaller medallions were inserted in the sides of glass vessels; by adding two other medallions, one with a dragon, and the other with a figure of Christ with a staff (both of which occur), the subject would be rendered complete.

2. Medallion, 3 in. in diameter, representing Moses striking the rock, engraved in Garrucci, Pl. ii. fig. 10. This is the only large representation of the subject on the Catacomb glass. Moses is represented in the ordinary Roman dress, striking the rock with a wand; below the stream of water an Israelite is bending on one knee. Around is inscribed *HILARIS PIE ZESES CVM TVIS IN DEO*: "Drink, Hilaris, may you live with yours in God." There is a singular symbolical treatment of this subject, engraved in Garrucci, Pl. x. fig. 9, where St Peter, with his usual tonsured head, takes the place of Moses, and for fear of error, his name is introduced at the side.

3. Medallion, 4 in. in diameter, with busts of St Peter and St Paul; Garrucci, Pl. xii. fig. 4. The two saints have peculiar tonsures, differing from those now used in the Roman Church: between them is a figure of Christ, youthful and beardless, holding a crown over each of them. The inscription here is *BICVLIVS DIGNITAS AMICORVM VIVAS PIE ZESES*: "Viculus, an honour to your friends, may you live. Drink [and] live."

4. A large medallion, 5 in. in diameter, representing St Peter and St Paul seated in chairs, with a wreath between them. Garrucci, Pl. xiv. fig. 4.

5. A circular medallion, $3\frac{3}{4}$ in. in diameter; divided in two by a horizontal line. Garrucci, Pl. xvii. fig. 2. In the upper part are four beardless figures standing between columns and holding rolls: the

names of only three of them are preserved, viz. PAVLUS, SYSTVS, LAVRENTEVS. In the lower compartment are three busts. That in the centre is an aged tonsured head, mis-named CRISTVS; the other two are inscribed IPPOLITVS and TIMOTEVS. The word Cristus may possibly be a mistake for Calistus. Of these personages, St Hippolytus suffered martyrdom in 257, and St Sixtus and St Laurence in the following year.

6. A remarkable medallion, $3\frac{3}{4}$ in. in diameter, with a square panel enclosing a bust of the Saviour, beardless, and with hair short in front and hanging down behind, so as to rest on the shoulders in large masses. At the corners are four beardless busts. Garrucci, Pl. xviii. fig. 1.

7. A fragment with another bust of the Saviour enclosed in a circle, and represented as the last. Around are the remains of an arcade, which has been supported by six columns, with draped figures between them. Garrucci, Pl. xviii. fig. 2.

These two specimens seem to furnish the best representations of the Saviour to be found on the Catacomb glasses, and are of great value in an iconographic point of view. In both cases they are inscribed CRISTVS, and are without any nimbus.

8. A medallion, unfortunately much injured; diameter, 4 in. Garrucci, Pl. xxix. fig. 4. It represents a Roman with his wife and two children, all standing. Above is the inscription POMPEIANE TEODORA VIVATIS: "Pompeianus [and] Theodora, may you live." Their faith is indicated by the monogram of Christ placed between them.

9. A circular medallion, in fine preservation; $3\frac{1}{4}$ in. in diameter. Garrucci, Pl. xxix. fig. 5, and d'Agincourt, *Pittura*, Pl. xii. It represents busts of Severus, Cosmas, and their child Lea.

10. A circular medallion, 4 in. in diameter. Garrucci, Pl. xxxv. fig. 1, and Passeri, *Lucernæ Fictiles*, vol. iii. Pl. xcii. This is the most remarkable specimen in the Collection; not only from the unquestionably pagan character of the representation upon it, but also from the occurrence of some coloured details on the dresses. It represents busts of a Roman and his wife; on their dresses are touches of an opaque dull red and a pale opaque blue enamel. Between them, on a circular stand, is a figure of Hercules with his club and lion's skin, and holding in his hand the apples of St Hesperides. Around is the inscription ORFITVS ET COSTANTIA IN NOMINE HERCVLIS ACERENTINO FELICES BIBATIS: "Orfitus and Constantia, in the Acheruntine, name of Hercules may you live (or drink) happy." The title Acheruntinus as applied to Hercules is known and is applied to him in connexion with one of his labours—the descent into Hades to fetch up Cerberus, whom he found on the

banks of the Acheron. As Horace says, "Perrupit Acheronta Hercules labor." Such a design would be considered appropriate on a cup to be used in a marriage, as Hercules was famous for his numerous progeny; while there may be also some allusion to his having brought back Alcestis from the shores of the Acheron to her faithful spouse Admetus.

A. W. FRANKS.

A CATALOGUE
OF
THE WORKS OF CORNELIUS VISSCHER.

BY
WILLIAM SMITH, Esq., F.S.A.

(Continued from Vol. I., page 415.)

SIXTH CLASS.

PORTRAITS.

84. *Cornelius Visscher.*

He is represented at half length, his body turned towards the right, but his face looking to the front. He wears a large sugar-loaf hat with a broad brim, his hair falls on a plain flat collar which he has round his neck, and he has a cloak over his right shoulder. In his left hand, which is placed on his breast, is a small graver. In the margin beneath *Corn. Visscher fecit An. 1649.* H. $5\frac{3}{8}$, W. $3\frac{3}{4}$; Sub., H. $5\frac{1}{8}$, W. $3\frac{5}{8}$.

I. As described, the collar has less work on it.

II. The graver effaced, and additional lines on the collar, &c.

85. *Another portrait of Cornelius Visscher.*

Half length, directed towards the right, with his mouth open as if smiling. He has a cloak over his shoulders, a collar with two tassels round his neck, and a broad-brimmed hat on his head. In the margin beneath, in the centre, *C. Visscher fecit A° 1651*. H. $5\frac{3}{4}$, W. $3\frac{3}{4}$; Sub., H. $5\frac{1}{2}$, W. $3\frac{5}{8}$.

Nagler states this to be one of the scarcest of Visscher's works, but it is by no means so.

86. *Pope Alexander the Seventh.*

He is nearly half length, full face, in a close-fitting cap, with dark moustaches and beard; he wears a collar turned down, and a robe closely buttoned up. At top, on the left, an angel, holding a tiara, is flying down towards him. Trees are on the left; pillars, curtains, &c., on the right. This print is an oval in a square border. On the oval border, at bottom, *ALEXANDER VII.—PONT. OPT. MAX.*; at top, *IUSTITIA—ET VERITATE*. At bottom, on each side, is a winged boy holding a wreath of fruit leading up to the Pope's arms in the centre near the bottom. Beneath them eight Latin lines in two columns, *Nunquam hoc—ora Dei*, and beneath, on the right, *PIE*. In the centre at bottom, *Corn. Visscher delin. sculp. et excud.* H. $12\frac{3}{8}$, W. $9\frac{1}{2}$; Sub., H. $12\frac{3}{8}$, W. $9\frac{1}{4}$.

- I. As described, before some alterations in the face, and before the introduction of a small shrub apparently proceeding from behind the wall, about half an inch above the Pope's right shoulder. (This impression is probably unique, and is now in the British Museum. It was formerly in the Dijonval, Duke of Buckingham's and Mr Beckford's collections.)
- II. Has the shrub introduced. The muscles of the Pope's right cheek are strongly marked. Above the swell of the nose is a small light space.
- III. With many alterations in the face, of which the most remarkable is that the light space above mentioned is covered with fine strokes. Some impressions of both this and the preceding states have printed under them, from a separate plate, a Latin dedication in four lines, to *J. de la Torre*.
- IV. The words *et excud.* effaced, and *Clemendt de Jonghe excudit* introduced.

87. *John Boelensz.*

He is represented half-length, looking towards the left, with his right hand on his bosom, and a skull-cap on his head; an oval in a square frame. A small crucifix with the Saviour on it is on the left.

Round the oval,—R. P. JOANNES BOELENZ ORD : MINOR : REG : OBS : OBIIT AMSTEL : XXI MAY MDCLV ÆT. LVI. In the centre under the oval on a shield is a cross, with two arms and hands, in one of which is a crucifix, and in the other a book with a scroll, on which is, SANCTITATE ET DOCTRINA. On a scroll extending across the bottom of the print are six Dutch lines in two columns,—*Gelijck—met gebede*. In the centre, under these, *Iacob Iansen Straetman excud.* H. $11\frac{5}{8}$, W. $7\frac{7}{8}$; Sub., H. $11\frac{1}{2}$, W. $7\frac{5}{8}$.

- I. Before any letters.
- II. As described.
- III. Straetman's address effaced, but traces of it remain. At bottom on the left, *C. de Visscher fecit*, and on the right, *F. de Wit excudit*.

88. *Henderikus du Booy.*

(Companion to No. 117.)

Nearly three-quarters length, directed to the left, pointing towards that side with his left hand. He is bare-headed, has moustaches and small beard, dark dress buttoned up, and a cloak over his shoulders concealing his right arm. In the centre, immediately under the engraving, HENDERVKVS DV BOOYS. Lower down, in the left corner, *Ant. Van Dyck pinxit*, and beneath, *Corn. Visscher sculp.* Opposite on the right, *Edewaert de Booy excudit.* H. $9\frac{3}{8}$, W. $7\frac{1}{2}$; Sub., H. $8\frac{3}{8}$, W. $7\frac{1}{4}$.

- I. Before any letters (NAGLER).
- II. With the letters, but before *Visscher's* name, and the address (NAGLER).
- III. Has the name of *Visscher*, but before the address.
- IV. As described, the address of *de Booy* very slightly etched.
- V. The address strongly engraved.
- VI. The address effaced, and *E. Cooper excudit* inserted in place of it. At bottom, in the centre, *E. Collectione Nobilissimi Joannis Domini Somers.*

89. *Gellius de Bouma.*

He is seated on the left of the print, seen down to the knees, full face, with a small skull-cap on his head, white moustaches and large beard. He wears a close-buttoned dress with broad ruff, has a cloak which he holds up in front with his left hand, and holds out the other. On the left is a table, upon which is an open book, inkstand, pen, &c.; and in the corner a paper, on which is *C. de Visscher ad viuum deli. et sculp.* In the margin beneath, in one line,—GELLIUS DE BOVMA EC-

CLESIASTES ZUTPHANIENSIS OVT INT. 77 IAER EN INT. 55 IAER VAN ZYN BEDIENINGHE. Beneath, on the left, are four Latin lines, *Ora viri—et ingenium*; and on the right four Dutch lines, *Leev' lang—Godes kerck.*; under the last words, *J. Visscherus.* This magnificent portrait is undoubtedly one of the finest of Visscher's works. H. 15 $\frac{7}{8}$, W. 11 $\frac{3}{8}$; Sub., H. 13 $\frac{5}{8}$, W. 11 $\frac{1}{8}$.

- I. No writing or printing appears on the third leaf of the book towards the front, &c.
- II. Has the printing on the above-mentioned leaf in five paragraphs or sections.
- III. With the year 1656 in the centre at bottom.
- IV. The date effaced, but before the address.
- V. In the centre at bottom, *Tot Amsterdam by Iohannes Covens en Cornelis Mortier.*

90. *J. W. de Brederode.*

Oval half-length in armour, turned to the left. He has a flat collar round his neck with two tassels in front. Round the oval, ANTES MEVRTO QVE MYDADO. Inscription beneath, in five lines,—*Illustri et generoso Domino Johanni Wolfredo de Brederode—Petrus Soutman. A. cId Id cXLVII.*, and beneath, on the right, *Cum Privil.* No names of painter or engraver, but this portrait is evidently after *Honthorst*. H. 16 $\frac{1}{4}$, W. 11 $\frac{7}{8}$; Sub., H. 14 $\frac{3}{8}$, W. 11 $\frac{1}{2}$.

91. *D. R. Camphuysen.*

He is placed low down in the print, in a small oval, in a border of palms. A cloak is over his shoulders, he holds a pen in his right hand, writing on a paper the words *Mortuus Vivo*. Clouds are around the oval, and on the left side sits a figure of Faith, holding with her right hand a cross over her right shoulder, and the eucharistical cup in the other. On the right sits a female with her hands crossed on her lap. In the centre, at top, sits Charity with a child lying on her lap, another standing on her left, and the head of a third is seen over her right shoulder; on the left, also at top, are two angels, one of whom appears to be reading from a tablet which the other holds, and a portion of the figure of a third is close to the margin. On the right are three angels,—one plays the flute, a second the harp, and the third is singing from a book. *Within the print*, in the centre beneath, D. R. CAMPHUYSEN, and under this six Dutch lines—*Hier siet,—met alle Deugel.* At bottom, also *in the print*, on the left, *C. Casteleijn Invr.*; on the right, *C. Vischer Sculp.* H. 10, W. 8 $\frac{3}{8}$; Sub., H. 9 $\frac{3}{4}$, W. 7 $\frac{7}{8}$.

- I. With the head of an angel with wings, between the boy

standing on the right of Charity, and the one playing the flute. There are no dots over the inscription at bottom. The words *Mortuus Vivo* are *slightly etched*.

II. The head of the angel effaced, and replaced by clouds. The inscription is covered with dots. The words *Mortuus Vivo* are *strongly engraved*, &c.

III. Entirely altered, the portrait of Camphuysen effaced, and that of Oliver Cromwell introduced. He is bare-headed and holds a bâton in his right hand. A crown with a sceptre and an axe are above his head. Quite at top,—PARLAMENT HAER TESTEMENT; round the oval,—OLIVIER CROMWEL LUYTENANT GENERAEL VAN DE ARMEE VANT PARLEMENT VAN ENGELAND. The clouds at the bottom as well as the six Dutch lines are effaced, and in place of them are six others in a cartouche; *ick sta naer Kroon—boven keeren*. Beneath them on the left, *Clemendt de Ionghe Excudit*; and on the right, *Ziet dat ie gaan zyt*. The children at top accompanying the figure of Charity, as well as those on the right and left, are effaced; she holds in her left hand a mitre, from which fall jewels and money. A label is on the left of her head, on which are two lines,—*Ick lief—Ryckdom*. At top, on the left, is a number of men in hats and cloaks; above them, *Ponweltigh Parlement*. On the right, also at top, are some ships with two lines beneath them,—*Hebben is—de kuinst*. The figure of Faith on the left has a mask on the cup in her right hand, and serpents are on her cap. Near the head on the left is a scroll with three lines; *k' Gheloos—Vrijstaen*. The female on the right has a crown and sceptre in her lap; near her head, also on the right, is a scroll with three lines,—*Ick hoop—en Scepter*. The names of *Castelleyn* and *Visscher* are effaced. The copper-plate is in the possession of Mr Evans of the Strand. In the Sutherland collection in the Bodleian Library, at Oxford, is an early state of this portrait of Cromwell, which I believe to be unique. It is before the address of *Clemendt de Ionghe*. The centre ornament at bottom is alone introduced; those on the right and left are slightly indicated.

92. *Charles V.*

He is represented three-quarters length, standing looking towards the right, with both hands on a dog standing across the print with his head to the right. He has a cap on his head, and wears the order of the

Golden Fleece. *Within the print*, at bottom on the right, *I. C. Visscher excudebat* (the letters I. C. and V interlaced). In the margin beneath, CAROLVS V. D. G. ROMAN. IMP. SEMPER AUG., in one line. In a second line, *Carolus de v. by der gratien Gods Rooms Keyser altyt vermerded's Rycx.* H. $12\frac{1}{4}$, W. $9\frac{7}{8}$; Sub., H. $11\frac{1}{4}$, W. $9\frac{5}{8}$.

93. *Lieven van Coppenol.*

He is represented three-quarters length sitting, full-faced, body turned towards the right. He holds a pen in his right hand, and his left arm and shoulder are covered with a cloak. He wears a plain dress closely buttoned up in front, a flat collar, small skull-cap, under which thin grey hairs appear, has light moustaches, and very small beard. In the margin beneath, in one line, *Op de Print vanden Onwedergaelicken Schrijver Lieven van Coppenol.* Under this are six Dutch lines in two columns,—*Dit's Coppenol—altoos 't samen*, and beneath the last words on the right *CONSTANTER.* On the left in four lines, *C. de Visscher ad vivum delineavit Tribus diebus ante mortē ultimam manum imposuit.* A°. 1658. H. $11\frac{1}{2}$, W. $9\frac{1}{4}$; Sub., H. $10\frac{1}{4}$, W. $8\frac{7}{8}$.

- I. Before any letters, the shadow on the right arm comes down in a straight line, looking dark and harsh.
- II. Also before any letters, the upper part of the shadows from the shoulder to the elbow effaced, so as to produce a lighter and more agreeable effect.
- III. As described.
- IV. A°. 1658 effaced.

CROMWELL, *see* CAMPHUYSEN.

94. *Jan Janszoon de Dood.*

He is a half-length profile directed to the right, with a high cap on his head nearly covering his right ear, and hanging over the left side of his face. He has moustaches and a short beard, and his mouth is slightly open so that the upper teeth are shown. He wears a close-fitting coat fastened by eight buttons, has a flat collar, tied with strings under his neck, and his sleeves appear slightly slashed. No names of painter or engraver, and no inscription in the margin. H. $7\frac{1}{4}$, W. $5\frac{5}{8}$; Sub., H. $6\frac{1}{2}$, W. $4\frac{3}{4}$.

In Baron Verstolk's collection was a manuscript account, of which the following is a copy,—“Jan Janszoon de Dood, or Dead, a blacksmith at Amsterdam, who on the 7th of April, 1651, and while his wife was gone to market, operated himself successfully of the stone, of which he had been a martyr for many years, and which proved to be of the

enormous size of a fowl's egg, and weighing four ounces. He afterwards sent for a surgeon, who healed the wound in a short time. This portrait is extremely rare. It is supposed to have been a private plate, and what is most remarkable is, that it is engraved by *C. Visscher* after *G. Metzu*, two artists who died both of the same complaint." A portion of the preceding account will also be found in *C. Josi's* edition of *Ploos van Amstel's* Imitations of Drawings under the article *Metzu*.

95. *Gassendi.*

Half length, octagon, in a square border. He is in a clerical habit, with skull-cap on his head, which is directed slightly towards the left. Within the border at bottom on the right, *C. Visser Sculp.* Eight Latin lines beneath,—*Talis erat—docta Senis*, subscribed *SAM. SORBERIUS MP.* H. $7\frac{1}{8}$, W. $5\frac{1}{2}$; Sub., H. $5\frac{3}{4}$, W. $5\frac{1}{8}$.

Prefixed to his *Institutio Astronomica*.

96. *Constantine Huyghens.*

Oval, half length, profile directed towards the right, a skull-cap on his head, and a cloak over his shoulders. He has a medal suspended by a ribbon round his neck. At top *CONSTANTER*. In the centre, at bottom, the date *CLIO IO CLVII*; on the left, *Christianus C. F. Hugenus delineavit*, and on the right *C. de Visscher Sculpsit*. H. $7\frac{5}{8}$, W. $6\frac{3}{8}$; Sub., H. 7, W. $5\frac{5}{8}$. This print is prefixed to his work—*Korenbloemen by C. Huygens, Amsterdam, 1658*.

I. Before any letters, the medal is quite white.

II. Also before any letters, but the medal is shaded.

III. As described.

97. *Peter Isbrandi (directed towards the right).*

He is represented half length, full face, directed towards the right, and holding a book in his left hand with his thumb between the leaves. He is bare-headed, with moustaches and a square beard, and wears a black gown, which is open at top in front, so as to show his closely-buttoned dress beneath. This print is an oval in a plain square border, having in the centre, at top, a shield, on which is inscribed, in three lines, —*Dient God in blydscap*. Round the oval, *R^{de} ADMODVM DNS AC MAGISTER PETRVS ISBRANDI UYT—GEESTANVS, HEBRAICA AC GRÆCA LINGVIS EXIMIVS, NATVS A^o. M.DC.IV. JANVAR. XVI. DENATVS A^o. M.DC.L. XVII. NOVEMBR.* In the margin beneath, six Dutch lines, *Waerom lachie meester Pieter,—u schooven in u hand*. In the centre at bottom, *Cornelius Visscher fecit*, and on the right *N. S.* H. 12, W. $8\frac{1}{2}$; Sub., H. $9\frac{5}{8}$, W. $8\frac{1}{4}$.

- I. Before the border, the verses underneath and the name of *Visscher* (NAGLER).
- II. Before the shield and motto, and before the name of *Visscher*.
- III. As before, but with the name of *Visscher*.
- IV. As described.
- V. The letters N. S. effaced, and instead *satis si bene*, under which R. I.
- VI. The six lines effaced, and replaced by twelve others in two columns.

98. *Peter Isbrandi (directed towards the left).*

Smaller plate than the preceding, of which it appears to be a copy. A crucifix, skull, and bone are introduced on the left. Same inscription, shield and motto at top, but has not the name of *Visscher*. H. $9\frac{1}{8}$, W. 7; Sub., H. $7\frac{1}{2}$, W. $6\frac{3}{4}$.

Nagler mentions two states of this print, before and with the name of *Visscher*, but I have never seen it with his name.

99. *Robert Junius.*

He is represented at nearly three-quarters length, full face, sitting on the right of the print, in a gown, band, and cap; with white hair, moustaches, and small beard; his left arm resting on a large closed book on a table on the right. Near the top, *within the print*, towards the left, ORA ET LABORA; lower down, near the centre, also on the left, *Corn. Visscher Delineavit et sculpsit*, A°. 1654. In the margin, beneath, in two lines, ROBERTUS IUNIVS ROTEROD. BAT. VOCATUS IN INDIAM AN. XXVIII. PASTOR IN FORMOSA XIV. DELPHIS VIII. NUNC AMSTELODAMO. ÆTAT. XLVIII. Beneath, on the left, four Latin lines, *Hac forma—potuisse loqui*; subscribed *A. Montanus*. On the right are four Dutch lines,—*Hy die—Zilverhaar*, with *H. F. Waterloos* below the latter word. Under these lines, quite across the print, is the following dedication, in two lines,—*Nobilissimis, Amplissimis, prudentissimisq. Consulibus, inclytæ Metropolis Amstelodamensis*, D. Francisco Benningio Cock Equiti, Domino Purmerlandiæ et Ilpendam, etc., D. Ioanni Huydecooper Equiti, Domino in Maerseveen, et Neerdijck, etc. D. Nicolao Tulpio, Archiatro expertissimo. D. Alberto Patri, D. D. D. Ludovicus Ludovici. H. $13\frac{3}{4}$, W. $9\frac{3}{4}$; Sub., H. $11\frac{5}{8}$, W. $9\frac{1}{4}$.

- I. Before any letters, before the name of *Visscher*, and before the back of the chair was introduced.
- II. Also before the letters and the chair, but has *Cornelius Visscher Delineavit et sculpsit* introduced, but not the date. The book on the table is made lighter.

- III. Same as the preceding, but has the chair inserted.
- IV. With the letters, but before the date. The dedication reads, *Nobilissimis, Amplissimis, prudentissimisq. Consulibus, inclytæ Metropolis Amstelodamensis*, D. Nicolao Tulpio, *Archiatro expertissimo*. D. Alberto Patri, D. Francisco Benningio Cock, *Equiti Domino Purmerlandiæ et Ilpendam, etc.* D. Joanni Huÿdecooper, *Equiti Domino in Maerseveen, et Neerdijck, etc.* D. D. D. *Ludovicus Ludovici*.
- V. The date, 1654, added after Visscher's name, and the dedication altered as described above, commencing with the name of Cock, but before the address of Goos. AMSTELODAMO altered to AMSTELODAMI.
- VI. *P. Goos excudit*, on the left under the Latin lines.
- VII. *P. Goos excudit* effaced, and in its place *I. Robijn excudit* inserted.

100. *Robert Junius (oval in a square).*

Half length, oval, in a square border, full face, with a skull-cap on his head, and a plain band round his neck. At top, ORA ET LABORA. Round the oval, ROBERTUS IUNIUS—OUD 48. Under the oval, *but within the engraving*, on the left, *Palmidas pinxit*, and on the right, *C. Visscher sculp*, 1654. In the margin beneath, on the left, are eight Latin lines, hexameters and pentameters—*Arctatur—dies*, subscribed *A. Montanus*. On the right, eight Dutch lines—*Wanneer—oogen*, subscribed *H. F. Waterloos*. Beneath these, in one line, *Spectatissimo Doctissimo Cosmographo* D. IOANNI BLAEU, *Iurisconsulto, Inclytæ Metropolis Hollandiæ, Scabino prudentissimo*, D. D. D. *Ludovicus Ludovici*. H. $12\frac{1}{4}$, W. $8\frac{5}{8}$; Sub., H. $9\frac{7}{8}$, W. $8\frac{1}{4}$.

- I. As described, before any address.
- II. Near the bottom on the left, *P. Goos Excudit* (the P and G interlaced).
- III. Goos's address effaced, and in place of it, *H. Focken Excudit*.

101. *Engeltie Pieters Kort-Leve.*

She is represented at half length, almost full face, turned to the left. She has a close cap on her head, and a ruff round her neck. This print is an oval in a square frame, with plain ornament at each corner, and is little more than an etching. In the margin, beneath, in two lines, ENGELTIE PIETERS KORT-LEVE. No names of painter or engraver. H. $8\frac{1}{2}$, W. $6\frac{1}{4}$; Sub., H. $7\frac{3}{8}$, W. 6.

102. *M. S. Van Kranenburgh.*

Companion to the preceding. He is seen half length, three-quarter face, turned to the right, but looking towards the front. He has moustaches, white square beard divided in the middle, and wears a round fur cap. He has a white falling collar round his neck, and a cloak closely covering his arms and shoulders, but open in front so as to show three buttons of his coat. This print is also an oval in a square frame, with plain ornament in each corner. In the margin, beneath, in two lines, MEESTER MICHEL SPARENBEECK VAN KRANENBURGH, and, at bottom on the right, *Visscher fessit.* H. $8\frac{1}{2}$, W. $6\frac{1}{4}$; Sub., H. $7\frac{3}{8}$, W. 6.

103. *Joannes Merius.*

Three-quarters length, standing on the left, but looking towards the right. He is in a gown and band, bare-headed, with moustaches and large square beard, looking upwards, with both hands together, in an attitude of prayer, before a figure of Christ on the cross, which, with a skull and crossbones under it, stands in the right. Beneath is an open book, rosary, &c., and in the bottom corner, in the centre of a crown of thorns surrounded by a glory, is *IESVS MARIA*. Near the top, on the left, is a shield, on which are his arms suspended by a ribbon on a pillar; the motto on a scroll between the ribbon and shield is, *AMICVS FIDELIS PROTECTIO FORTIS*. In the margin beneath, in one line, R. D. M^r JOANNES MERIUS, PASTOR IN SPANBROECK, &c., OBIIT A^o. MDCLII. FEBR. XIX, ÆT. LXIII.; and beneath, on the left, are six Latin lines, *Dum dolet — Joannis opem, PIE.*; on the right, six Dutch lines, *Dus ziet—huis en hart, JUSTE.* In the centre, at bottom, *Corn. Visscher Delineavit et Sculpsit.* H. $18\frac{1}{4}$, W. $12\frac{1}{8}$; Sub., H. $15\frac{3}{4}$, W. $11\frac{3}{4}$.

I. Before any letters (AMSTERDAM).

II. As described.

. The original drawing was in Muilman's collection, and sold for seventy florins (WEIGEL).

104. *Adrian Motmans.*

He is a half-length figure, nearly full face, turned to the left, but looking towards the front. He is bare-headed, with light hair lying flat on his forehead, and long behind his head; white moustaches, beard, and whiskers. He wears an ecclesiastic's gown, with flat collar, and holds a closed book in his left hand, his thumb being placed between the leaves. This print is an oval in a square frame; in the angles on

each side at top is the head of a winged cherub in clouds; in the angles beneath, on the left, two books, a cross, and an incense-burner; and in that on the right, a skull and three bones. Round the oval, R. P. F. ADRIANVS MOTMANS, Ord. F. F. MINORVM. PROVINC. GERM. INFERIORIS. OBIIT HORNE A°. M.D.C.LII. ÆTATIS LVIII. In the margin, beneath, eight Dutch lines in two columns, *Wie Motman zoeckt—van's mans geweten.* Under these, in the centre, *Corn. Visscher fecit*, and at the right, JUSTE. H. $9\frac{3}{8}$, W. $7\frac{1}{4}$; Sub., H. 8, W. 7.

105. *John Maurice Count Nassau.*

Oval, in a square border, half length, in armour, with a scarf over it, directed towards the right. He has a plain band round his neck with a tassel in front; after *Honthorst*. Round the oval QVA PATET ORBIS. At bottom a Latin inscription in four lines,—*Joanni Mauritio—Petrus Soutman anno 1610 clix*; and at bottom on the right, *Cum Privilegio*. No names of painter or engraver. H. $16\frac{3}{8}$, W. $12\frac{3}{8}$; Sub., H. $14\frac{3}{8}$, W. $11\frac{3}{4}$.

I. Before any marginal line. The inscription is in three lines, *Ioanni Mauritio—Petrus Soutman A°. 1610 cxlvi*, and beneath, on the right, *Cum. Privil.*

II. As described, and has a slight marginal line added at the bottom of the print.

106. *William of Nassau.*

Oval, in a square border, half length, in armour, with a scarf over it. He is directed towards the left; his hair is long and falls over each shoulder. He wears a cravat with a laced tie. In the margin beneath, WILHELMUS A NASSAU WILHELMI FILIUS PRINCEPS ARAUSIONUM, etc. Quite at bottom, on the right, *Hugo Allard Excudit*. No names of painter or engraver. H. $16\frac{1}{4}$, W. $12\frac{3}{8}$; Sub., H. $13\frac{7}{8}$, W. $11\frac{3}{8}$.

107. *Henrietta of Nassau.*

Oval, little more than head and shoulders, when a child. She is turned towards the left, her head inclined to her right shoulder, and she has long hair. This print is a companion to No. 109, and a reverse of No. 137. Beneath, in two lines, HENRIETTE A NASSOV—COMITI; under which, in the centre, *Ger. van Hondt-horst Pinxit*, but no name of engraver. H. $12\frac{7}{8}$, W. 10. Printed in a separate border made square at the angles, and measuring, H. $16\frac{7}{8}$, W. $12\frac{7}{8}$.

108. *William I. Prince of Orange.*

Oval, in a square border, half length, slightly inclined towards the

right. He has a furred cloak over his shoulders, frill round his neck, and a skull-cap on his head. Round the oval, SÆVIS TRANQUILLUS IN UNDIS. In the margin, beneath, a Latin inscription in four lines,—*Gulielmus, D: G: Princeps—effigiem a Cornelio Vischero ad vivum depictum, dedicat consecratque ipse sculptor, D. D. Principibus Mauritio: et Henrico filijs Paternarum virtutum heredibus.* H. $15\frac{3}{4}$, W. $11\frac{1}{2}$; Sub., H. $14\frac{1}{8}$, W. $11\frac{3}{8}$.

109. *Amelia, Princess of Orange.*

Oval, little more than head and shoulders, full face, inclined to the left; hair braided with pearls, and a single large one at the top of the head. This print is a reverse of No. 135. Beneath, in two lines, AMELIA DE SOLMS—VXOR.; under which, *Ger. van Hondt-horst Pinxit.* H. $12\frac{1}{8}$, W. 10. Printed in a separate oval border, made square at the corners, and measuring, H. $16\frac{1}{8}$, W. $12\frac{3}{4}$.

110. *Francis William, Archbishop of Osnaburg.*

Oval, in a square border, half length, turned to the left. He has a cap on his head, small moustaches and beard, and a cross suspended to his button. A coat of arms on each side of the print at top. Round the oval,—R^{mus} et ILL^{mus} D. D. FRANCISCVS GVILHELMVS D. G. EPISCOPVS OSNABVRG. RATISBON—DE WARTENB. &c. In the margin, beneath, four Latin lines,—*Heus pictor—nube potest.*; subscribed on the right, *Bernh. Rottendorff, D.* H. $7\frac{1}{2}$, W. $5\frac{1}{8}$; Sub., H. $5\frac{1}{8}$, W. $4\frac{3}{4}$. *This print is extremely rare.*

I. As described, the face very light, the beard in single perpendicular lines, &c.

II. Re-worked, the beard crossed with strong lines, &c.

III. *John de Paep.*

He is standing, half length, full face, rather on the left of the print, with a small cap on his head, cloak falling behind him, slight moustaches and beard, pointing with his right hand to the background, on the right, where is seen the Exchange at Amsterdam filled with people. At top, on the left, is a coat of arms supported by a lion on each side, and having on the scroll beneath it *Amsterdam*. His left hand is placed on a cartouche occupying the whole of the centre of the bottom of the print, with a cornucopia on each side, and a Dutch inscription in nine lines,—*Aan-alle—ten dienst.* In the centre at bottom of the cartouche, is a medallion representing two warriors in a boat with one mast, &c. No names of painter or engraver. H. $11\frac{3}{4}$, W. $8\frac{1}{8}$; Sub., H. 11, W. $7\frac{7}{8}$.

I. Before the inscription beneath.

II. As described.

112. *John de Paep.*

Head and shoulders, full face, with small moustaches and beard, turned towards the left. He has a broad flat band; his dress is fastened by eight buttons, and a portion of the ninth may be distinguished beneath. He is bare-headed, and his hair is thick on each side of his face. On the right, *within the print*, above his left shoulder, is *C. Visscher fe.*, and in the margin, beneath, five lines,—*AEN ALLE St. Jans straet*. This print is arched on the right and left at top. H. $7\frac{1}{2}$, W. $5\frac{3}{4}$; Sub., H. 6, W. $5\frac{5}{8}$.

I. Before any letters or the name of *Visscher*.

II. Also before the letters, but has the name of *Visscher* as above. In some impressions of this state, *printed with type*, in the margin, beneath, is a Dutch inscription in four lines,—*Vive E. E. —ten dienst*.

III. As described, but before any address.

IV. With the address of *N. Visscher* (WEIGEL).

V. The address effaced (WEIGEL).

113. *Adrian Pauw.*

He is represented half length, bare-headed, standing on the right, in a furred robe, moustaches, and square beard, full face, a medal suspended by a gold chain on his breast. At top, on the right, is a curtain, and in the background, on the left, a bookcase with several large books. Near the bottom, on the left, is a shield with his arms, surrounded by a collar with a medal beneath, similar to that which he wears. Beneath them, on the end of the bookcase,—*Ætatis LXVI. anno MDCLII*. In a very large margin, beneath, a long inscription in nine lines,—*Hadrianus Pauw, — Extraordinarius*. Beneath this, on the left, — *Ger. van Honthorst pinxit*; and on the right, *Directione P. Soutmanni Corn. Visscher Æri Incidit Cum. Priuil.* In the centre, at the bottom,—*PIETATE PATIENTIA ET PACE*. H. $14\frac{1}{2}$, W. 10; Sub., H. 10, W. $9\frac{3}{8}$.

114. *Philip Rovenius.*

He is sitting on the left, seen down to the knees, full face, with moustaches and a small beard, in a bishop's dress, with a cap on his head. His right arm is on the elbow of the chair, and he holds a rolled paper in his hand. His left arm and hand are on a table on the right, on which is a closed book, large crucifix, bell, and a portion of a bishop's mitre, &c. At top, on the left, is a curtain. In the margin, beneath, in one line, *ILLVSTRISSIMUS AC REVERENDISSIMUS DOMINUS, D. PHILIP-*

PUS ROVENIUS, ARCHIEPISCOPUS PHILIPPENSIS, VICAR, APOST. &c. ; and beneath, twelve Latin lines in three columns of four each, BELGA—*ille viros*. At bottom, on the right, *PIE*. H. 18, W. $13\frac{1}{4}$; Sub., H. 16, W. $12\frac{1}{8}$.

I. As described.

II. In the centre at bottom, *Corn. de Visscher fecit*.

115. *William de Ryck*.

He is sitting on the left, full face, with long square beard and moustaches, and a small skull-cap on his head. He wears a large cloak lined with velvet, and his left hand is placed on his bosom; under it the cloak is unbuttoned so as to show a small portion of a light dress beneath. At top, on the left, hangs a shield, on which is his coat of arms, and below it, on a stone wall, in two lines, *ÆT. 46. A° 1655*. On the right, at top, is a portion of a window, through which rays of light enter, and lower down on the same side is a shelf, on which are some books. In the margin, beneath, in one line, *DEN WEL EERVAREN GVILLIAM DE RYCK OOGHE MEESTER TOT AMSTERDAM*; and under this twelve Dutch lines in two columns of six each, *So ymant wiens—isser geen gesicht*. Quite at bottom, in the centre, *Corn. Visscher delinia: et sculp*. This magnificent portrait is one of the finest of Visscher's works. H. $14\frac{1}{2}$, W. $11\frac{1}{8}$; Sub., H. $12\frac{1}{2}$, W. $10\frac{3}{4}$.

I. Before any letters, and before the date and age; *excessively rare*. Nagler describes two variations of this state, but I have never seen them.

II. With the letters as described, the whole of the right ear, particularly the upper part, is strongly shaded.

III. The upper part of the ear made light; four hairs are introduced about the middle of it, extending behind it towards the left.

IV. The 12 lines in two columns effaced, and instead of them appears in large letters, "*Den wijdt beroemde en wel-eervaren, Guilliam de Ryck Oculist ofte Ooge—Meester tot Amsterdam*, and on the right, *Corn. de Visscher delinia et sculp*."

V. The mouth is half opened; both lips are distinctly marked. On the ear are some light portions which are only worked with a single hatching. The very strong wrinkles on the joints of the fingers are softened, and there are many alterations in the face. The collar is broader, measuring nine lines (nearly seven-eighths of an English inch). *BARTSCH Anleitung zur Kupferstichkunde*.

116. *Peter Scriverius.*

He is represented half length, in a square stone border, intended to give the appearance of his looking out of a window. He has a broad-brimmed hat on his head, peaked beard, and large moustaches; wears a furred cloak over his dress, and a portion of his left hand is between the leaves of a book, which is on the left of the print, placed on a cloth descending from the front of the window. Towards the right, under his arm, on the cloth, is *LEGENDO ET SCRIBENDO*. Under this, *PETRVS SCRIVERIVS HARLEMENSIS*, and 21 Latin lines in three columns, containing seven each:—*Vitam quæ faciant beatiorem*,—*Vitam quæ faciunt beatiorem*. Under these, in the centre, *HVGGO GROTVS*. On the left of the Latin lines, also on the cloth, in four lines, *Corn. Visscher sculpsit, P. Soutmanno Dirigente*; and on the right, in five lines, *P. Soutman pingebat, et excudebat Harlemi 1649, Cum. Priuilegio*. In the centre, at top, on the sill of the window, *ÆTATIS SVÆ LXIII. H. 16, W. 11½; Sub., H. 15½, W. 11¼.*

- I. Before the name of Visscher (WEIGEL).
- II. As described, the hair which covers the ear and the lower part of the head are finished with hatchings; there is no scratch on the cheek; the last line but one commences with *Hæc sunt*, &c.
- III. Corrected to *Hæc sunt*, &c., but still before the scratch.
- IV. A scratch appears on the moustache and beard on the right, caused by the graver slipping during the process of retouching the plate.

117. *Helena Leonora de Sieveri.*

(Companion to No. 88.)

She is seen nearly three-quarters length, directed towards the right, hands crossed, and a ring on the third finger of the left. Her hair is short and uncurled, and she wears a black dress, with broad lace collar, &c. In the centre, immediately under the engraving, *HELENA LEONORA DE SIEVERI*. In the left corner, at bottom, *Ant van Dyck pinxit*; and beneath, *Corn. Visscher sculp.* On the right,—*Eduwaert du Booy excudit*. *H. 9¾, W. 7½; Sub., H. 8¾, W. 7¼.*

- I. Before any letters.
- II. With the inscription, but before *Visscher's* name.
- III. As described, the address of *du Booy* slightly etched.
- IV. The address *strongly* engraved.
- V. The address effaced, and *E. Cooper excudit* inserted. At bottom, in the centre, *E. Collectione Nobilissimi Joannis Domini Somers.*

118. *Louisa Countess of Solms.*

Oval, in a square border, half length, turned to the right; wearing a necklace, and lace collar, with a single pearl attached to the bow in front. Round the oval, *PIETE EST MON DIADEME*. Beneath, a Latin inscription in four lines,—*Illustri et generosæ—Petrus Soutman A. c. 1610 CXLVII.*; and at bottom, on the right, *Cum. Privil.* No names of painter or engraver, but the former was undoubtedly *Honthorst*. H. $16\frac{3}{8}$, W. $11\frac{7}{8}$; Sub., H. $14\frac{1}{2}$, W. $11\frac{5}{8}$.

I. The last word round the oval is spelled *DIADEMO*.

II. Corrected as described.

ANNEKEN JACOBS VAN THETENBUL, *see* 196.

119. *Jacobus Ver Moelen.*

Half length, full face, slightly directed to the right. He is bare-headed, has moustaches, but no beard. He has a flat band, and a coat, six buttons only of which are buttoned up. In the margin, beneath, *IACOBVS VER MOELEN*. No names of painter or engraver. H. $6\frac{1}{8}$, W. $4\frac{1}{2}$; Sub., H. $5\frac{3}{8}$, W. $4\frac{1}{4}$.

120. *Vondel.*

He is represented at nearly three-quarters length, seated, full face, but his body directed towards the left. He has moustaches, a small beard, and a black skull-cap is on his head. His coat is buttoned up to the throat, and over it is a plain collar. His cloak seems to fall from him on the back of the chair, and his hat is on his right knee. He holds a paper in his left hand, on which, in two lines, is *Hor. BEABIT DIVITE LINGVA*. Above the right-hand corner of this paper is a shelf with some books and a box; on the latter is the date 1657, *Æt. 70*. Hanging from the shelf above the left-hand corner of the paper, is a small paper, on which is the profile head of a Satyr. On a second shelf, above the other, are two books lying flat, and two standing up. On the former is a group, composed of a female standing holding a torch in her left hand, representing Faith, and a child reclining with a pipe in its left hand. Beneath, in the centre, are four Latin lines, *Quod tuba Virgilii,—arte prior;* subscribed on the right *PRVDENTER*. On the right, *C. de Visscher ad vivum deli. et sculp.* H. $10\frac{1}{4}$, W. $8\frac{1}{2}$; Sub., H. $9\frac{1}{8}$, W. $8\frac{1}{4}$.

I. Before any letters beneath: there is no inscription on the paper which he holds in his hand, but on the paper upon the shelf, on which is afterwards the Satyr's head, is *C. de Visscher ad vivum deli. et sculp.* At top, on the left, a Faun playing the flute, and at his feet lies a naked child.

II. The Faun playing the flute effaced, and the figure of Faith

introduced; the child at her feet has no hand. The inscription on the paper which Vondel holds is *Justus ex fide vivit*, very slightly etched. There are no letters beneath; less work on the left shoulder, and the lines on the folds of the cloak are lighter than in the subsequent states. On the box may be perceived a mask *slightly etched*.

- III. The mask *strongly engraved*.
- IV. Still before the inscription beneath, and the letters on the paper *slightly etched*, but additional work is placed on the cloak, &c.
- V. With the inscription beneath; the inscription on the paper *engraved* as described, but before the name, &c., of *Visscher* at bottom, on the right. The hand of the child introduced, and he holds a pipe. Behind the figure of Faith is the representation of Æneas saving his father (No. 38), fastened against the wall.
- VI. At bottom, on the right, *C. de Visscher ad vivum deli. et sculp.* The name of *Visscher* on the paper effaced, and the profile head of the Satyr introduced. No date or age on the box.
- VII. As described. The age and date on the box, but before any address.
- VIII. At bottom on the left, *Justus Danckers Excud.*
- IX. The address, *P. Schenck Jun.* added to that of *Danckers*.
- X. The addresses effaced.

121. *Vondel (oval in a square).*

Half length, slightly inclined to the right. He has a dark skull-cap on his head, plain collar, and dark coat closely buttoned up. At top, on the left, Ætat, and on the right LXXXIV. On a pedestal, beneath, are four Dutch lines, *De gryze VONDEL,—zyn gedichten*. No names of painter or engraver. H. $7\frac{3}{8}$, W. $5\frac{1}{2}$; Sub., H. $7\frac{1}{8}$, W. $5\frac{1}{8}$.

- I. Before any letters.
- II. As described.

122. *Cornelius Vosbergius.*

He is represented half length, standing, full face, directed to the left, but his head slightly inclined towards the right. He is bare-headed, with moustaches and an imperial, but no beard. He holds a closed book in his left hand, and points with the other towards a small figure of Christ on the cross, which stands, on a pedestal at bottom, on the left. Immediately under this, on a portion of the pedestal of a column, is,—*C. Visscher Delinea. et sculp.* On the left is a window with a church

seen through it, and above, a coat of arms. On the left, towards the top, on a pillar, ÆTA. 35. In the margin beneath, in one line,—R.D.M. CORNELIVS VOSBERGIUS PASTOR IN SPAERWOUW, &c., OBIIT A°. MDCLIII. Beneath, on the left, six Latin lines,—*Hæc tibi—gemet*; and on the right, six Dutch lines,—*Wie goedtheyt—Harder doet*. In the centre at bottom,—P.B.M.D. H. $12\frac{1}{2}$, W. $8\frac{3}{4}$; Sub., H. $10\frac{7}{8}$, W. $8\frac{5}{8}$.

123. *D. P. de Vries.*

Half length, standing, directed to the left, but looking towards the front. He has a laurel wreath round his head, moustaches and small beard; a leathern doublet buttoned up in front, plain falling collar fastened by two tassels; and a ring suspended by a ribbon round his neck, with a small piece of armour under. His right hand is elevated, in it he grasps a stick; and his left, of which only a small portion is seen, is placed against his left side. Near the top, on the right, are his arms on a round stone pillar, and a curtain is above his head. On the left are some books, and a planisphere, of which the half only is seen on a shelf; and at top on that side through an open window is seen the sea with three vessels upon it. This print is an oval in a square frame; in the angle at top, on the left, is a drum, large shield, spear, &c., and in that on the right, flags, a cuirass, a cannon, &c. In the angles beneath, on each side is a dolphin with its head downwards. Under the oval is a large cartouche, occupying the whole of the lower part of the print, on which are eight Dutch lines,—*Dus maalde een—de wapen-zorg bekomen*. Above the cartouche, immediately under the oval on both sides, is a cannon on wheels. On the lower diagonal edges of the cartouche, on the left, *Corn. Visscher Delineavit et sculp.*, and on the right, A°. 1653. Round the oval,—DAVID PIETERZ, DE VRIES, ARTELLERY—MEESTER VAN DE STATEN VAN WEST—VRIESLANT EN 'tNOORDER. QVARTIER ÆTA. 60, ANNO M.D. CLIII. H. 8, W. $5\frac{2}{8}$; Sub., H. $7\frac{7}{8}$, W. $5\frac{3}{4}$.

I. Before the wreath of laurel round his head (AMSTERDAM).

II. As described.

*** Prefixed to his description of his travels in the New Netherlands, *Kort Historiael, etc.*, 1653.

124. *Joannes Wachtelaer.*

Three-quarters length, nearly full face, sitting on the right, but directed towards the left. He has a small skull-cap on his head, wears a gown and band, and has moustaches and small beard. His left hand is on the arm of the chair, and in his right he holds a book in which is his forefinger. At top, on the left, is a shield with his arms (three birds)

on a pillar, a tassel in the centre, and a curtain on the right. At bottom, on the same side, is a table, on which an open book is partially seen, and a paper on which is *Gratia et Vigiliâ*. In the margin beneath, in one line,—ADMODUM REVERENDUS ET AMPLISSIMUS DOMINUS D. JOANNES WACHTELAER, ULTRAJECT. S. THEOL. LIC., &c.; and beneath, eight Latin lines in two columns,—*Reddidit—dabunt*. In the centre, at bottom, *Corn. de Visscher sculpsit*, and towards the right,—PIE. H. 18, W. $12\frac{1}{2}$; Sub., H. $15\frac{3}{4}$, W. $12\frac{1}{4}$.

- I. Before any letters, and before the birds on the shield.
- II. Also before any letters, but has the birds.
- III. As described, with the inscription, the words *Gratia et Vigiliâ*, &c.

125. *Jacob Westerbaen.*

Half length, three-quarters face, turned to the right, dressed in a close-fitting dress buttoned up; falling collar round his neck, from under which hangs a medal by a double chain. He has long light hair, moustaches, and small beard. Oval in a square border composed of a single line. In the margin beneath, in two lines,—*Jacob Westerbaen Heer van Brandwijck en Gybland, Ridder, etc.*; and in the centre, at bottom, *Corn. de Visscher sculp.* H. $4\frac{7}{8}$, W. $3\frac{1}{2}$; Oval, H. $3\frac{7}{8}$, W. $3\frac{1}{8}$. This print belongs to *Gedichten van J. Westerbaen, &c.*, 'sGravenhage 1657, 8vo.

- I. Before any letters.
- II. With the inscription, but before the name of *Visscher*, &c.
- III. As described.
- IV. With the address of *Coehoorn*. (NAGLER.)

126. *Andreas Deonyszoon Winius.*

(Called the Pistol-Man.)

He is represented at three-quarters length, sitting, full face, bare-headed, with large beard and moustaches, his body directed to the left. He holds a paper, on which is some writing, in his left hand, and his elbow is placed upon a table on the right, on which is a paper with the Imperial Eagle. Beyond, on the same side, is a barrel, on which is 1000 *Urr*; and above this, hanging on the wall, are two guns and two gun-locks. Quite at top, also on the right, are three bags lettered respectively R, L, G. On the left, near his right knee, is a portion of another barrel, on which is *A°*. 2500, and in the corner at top of it, 1650. Above this on the pedestal of a pillar,—*Corn. Visscher Delinea. et Sculp.*; and again above this, near the bottom of the pillar, is a small package with three strings, &c. At top on the same side are two suits of armour, a sword, &c. A large sword is placed upright between his

knees. There is scarcely any vacant margin to this plate, as it is almost entirely filled up with engraving. It is undoubtedly one of the rarest of Visscher's works, and probably on that account has obtained a reputation far above its merits as a work of art. Sub., H. $12\frac{1}{2}$, W. 10.

- I. Before any writing on the paper in his left hand, the package under the armour on the left in outline only. Before the figures 2500 on the barrel on the left, &c.
- II. As described. The impressions of this state have usually printed from a separate plate, under the print, an inscription in one line in large singular characters. Under this, D. H. ANDREAS DEONYSZON WINIVS; immediately under,—*Zyne Zaerfe Majesteits van Ruslants Commissarius en Mosk*: Olderman; and beneath this, ten Dutch lines in two columns, *De Kroon van Moskou—begenadicht*; subscribed on the right, J. V. Vondel.

127. *William Vanden Zande.*

Oval in a square architectural border, half length, looking towards the right. He is in a clerical dress, and his hair falls over each shoulder. In the centre, at the top of the oval, is his shield of arms, and a lamp is burning on each side. Round the oval, R^{VS} ADMODVM DNVS GVLIELMVS VANDEN ZANDE—OCTOB. XII. Beneath the oval, on the left,—*P. Soutman pinxit* 1652, and on the right, *C. Visscher sculpsit*. In the centre, at bottom, four Dutch lines,—*Wie SANDE—geleert*, subscribed I. v. v. H. 11, W. $7\frac{3}{4}$; Sub., H. $10\frac{1}{4}$, W. $7\frac{1}{4}$.

128. *Anonymous Portrait of a Man.*

He is a half-length figure, three-quarters face, turned to the right, with moustaches and a small pointed beard. He is bareheaded, and his hair is short and lies flat on his forehead. He wears a close-fitting dress fastened by twelve buttons in front, broad flat collar falling over his shoulders, and under it a large cloak or gown. No names of painter or engraver, and no inscription in the margin beneath. H. $7\frac{1}{4}$, W. $5\frac{1}{4}$; Sub., H. $5\frac{3}{4}$, W. $5\frac{1}{4}$.

129. *Head of an old Woman.*

Little more than head and shoulders, face nearly in profile, directed towards the right, with her head bent down on her bosom. She wears a pelisse bordered with fur over her shoulders, but open in front, and round her neck is a medal suspended by a chain. Her head-dress is very singular; it appears to be a plain cap fitting close to her head; over that is a kind of shawl tied behind, on the left, in a large bow; and over all, on the top of her head, a fur cap, with two feathers in front, on the right. This plate appears as if it had formerly been of a

larger size and afterwards reduced, as the figure occupies the whole of it, and has a rather awkward appearance. In the margin beneath, in three lines,—*Cornelius de Visscher ad vivum delineavit, et fecit aqua forte. Nicolaus Visscher Excudit.* H. 5 $\frac{5}{8}$, W. 3 $\frac{3}{8}$; Sub., H. 5, W. 3 $\frac{3}{8}$.

- I. Before any letters.
- II. As described.
- III. The address of *N. Visscher* effaced, and *Joannes de Ram Excudit* inserted.

(*To be continued.*)

CORRESPONDENCE.

To the Editor of the FINE ARTS QUARTERLY REVIEW.

ATHENÆUM, LIVERPOOL, 2nd Feb., 1864.

SIR,

In the second number of the *Fine Arts Quarterly Review* the portrait accompanying the Memoir of the late W. Mulready is stated to be a "fac-simile from a drawing by the painter himself, and lent for the purpose of publication by Mr W. Smith."

Mr Smith has, unfortunately, been deceived, or has too hastily attributed the sketch to the artist named; and if he will take the trouble to look carefully at the drawing, I am quite sure he will find a deficiency of style and a want of care in the manner very unlike the conscientious work of the great artist it so feebly portrays. In fact, the drawing will be found not to have been done, as stated, by Mulready in 1830, but in 1844, by, at that time, a very young artist, the writer of these lines.

Sir,

Yours obediently,

CHARLES MARTIN.

. The Editor very gladly communicates this letter to the reader of the *Fine Arts Quarterly Review*, and begs to express his thanks to Mr Martin for it. Mr W. Smith purchased the drawing as the work of Mulready himself; and on showing it to him, subsequently, Mulready made an observation which, at the time, seemed to indicate that he recognized it as his own. The information given by Mr Martin enables him to read this remark more correctly.

FINE ARTS RECORD.

UNITED KINGDOM.

PAINTING.—*Public Institutions*.—On the 16th of last December one William (or Walter) Stephenson, described as an author and also as an accountant, from Newcastle on Tyne, punctured with a knife Turner's picture of "Regulus leaving Rome" in the National Gallery; the injuries were not irreparable. The offender's explanation at the time was as sorry an one as his act;—"I was very much excited: the misty state of the picture, and the dislike I had for the man, made me do it." Nothing further transpired as to his motive. He pleaded guilty, and was sentenced, on the 18th of January, to six months' hard labour.—The Queen has authorized the transfer, from Hampton Court to Holyrood, of several portraits connected with Scottish history, and of which (it is stated) duplicates exist in the English collection.—On the 8th of February, Messrs E. Burne Jones, G. P. Boyce, Frederick Walker, and E. Lundgren, were elected Associates of the Water-colour Society: the number of candidates was thirty-three, among whom Mr J. D. Watson obtained the largest number of votes, next to those who proved successful.—On the 10th of February, Mr J. Beavington Atkinson lectured at the Society of Arts "On Fresco Painting as a suitable mode of Mural Decoration." The lecture was followed by a discussion, in which much valuable information was elicited. Mr Armitage stated that frescoes are very effectually cleaned by being rubbed with stale bread. The process of "spirit-fresco," invented by Mr Gambier Parry, and now in course of practice by Mr Leighton at Lyndhurst Church, was also adverted to. The wall is prepared, and the colours ground and laid on, with a compound of pure bleached wax, elemi resin, oil of spike lavender, and fine copal. Oil of spike unmixed may be substituted in the laying on of the colours. Mr Leighton commends the

process for close similarity to *buono fresco*; unlimited scope of colour; great facility of manipulation, admitting of washes, impasto, and glazing, within the space of a very few hours; very little change in the drying; and facility of re-touching. "The only point in which it is inferior to real fresco is in the absence of that pure, crystalline quality of light so peculiar to the latter."—We are informed on the best authority that a statement which was re-produced in the Record in our second number relative to the Tudor series of portraits in the Houses of Parliament is erroneous. The statement was as follows: "At a meeting of the Society of Antiquaries, Sir J. Boileau produced a portrait marked 'Anna Regina, 1530, H.B., and which has been used for the concoction of the full-length Anne Boleyn in the Tudor series, although it appears that the original must undoubtedly have been some wholly different person.'"

Exhibitions out of London.—Various collections of pictures have of late been exhibited gratis at the Liverpool Free Library, and have attracted throngs of visitors, especially among the working classes.—The Worcester Society of Arts held its ninth annual exhibition last autumn. Messrs Leighton, Armitage, and Davis, and the sculptors Messrs Foley and Bell, were among the contributors; the first sending his "Crossbowman," the second his "Samson at the Mill." A permanent gallery of pictures is in course of formation in connexion with this Society, and already includes works by Messrs Creswick, Cooke, &c.—The third annual exhibition of the Glasgow Society of Fine Arts opened in December, comprising more than 900 works. The collection is said to have equalled its precursors, although it may not have contained half a dozen really striking pictures. Fewer works than heretofore were obtained from private collections. Among the contributions specified with commendation were—*Graham Gilbert*, Portrait of Mrs H. C. Ewing; *McNee*, Portraits of Mrs McLeod and of Lord Brougham, the latter for the Parliament-house in Edinburgh; *J. Milne Donald*, In the Forest, Sunshine after Rain; *Edward Davis*, two important works of Sculpture. In this last section the display was meagre. The attendance nearly doubled that of preceding years, and the receipts were large. The offered prizes have been awarded as follows: 50 guineas for the best figure-picture, Noel Paton; 30 for the best landscape, Samuel Bough; 20 for the best water-colour, Tidey (an Ossianic subject which has been exhibited in London, and which by no means deserved any such distinction as a prize).—The exhibition of the Royal Scottish Academy for the present season, the thirty-eighth, has opened; the Hanging Committee consisting of Messrs Gourlay Steell, Charles Lees, and Robert Herdman. The number of rejected pictures ap-

proached 300 : 747 were exhibited. The collection is spoken of as by no means remarkable for interest. The following works, however, have been specified with approval:—*Macculloch*: Sundown on Loch Achray; Kilchurn Castle; both large landscapes, of his best quality. *D. O. Hill*: Stirling and the Carse of Mentieth, from Wallace's Pass, a very extensive view, showing a great change towards brilliancy of colour. *Waller Paton*: Edinburgh from Arthur's Seat, Sunset. *John McWhirter*, a young artist: The Arch of Titus, and other landscapes, some of them from Norway, finished in a very characteristic style. *Sir Watson Gordon*: Mr Archibald Bennet, Secretary to the Bank of Scotland. *Macnee*: Childhood, a fancy portrait subject. *Harvey*: The Penny Bank. *Herdman*: Queen Mary at Lochleven: *Phillip*: Two Spanish female figures, and a Portrait. *Douglas*: Hudibras and the Lawyer; The Alchemist on the verge of a discovery (a courtship incident). *John Reid*: An Essay at Venetian Harmony, painted with a view to the Venetian style of colour. *Archer*: Sir Launcelot looks on Queen Guenevere, stated to be as finished as a work of the old Flemish school. *Rosa Bonheur*: A Highland Raid (a drove of cattle and sheep, with their wild Highland herdsmen). *Drummond*: King James returning public thanks after the Gowrie Conspiracy. *Brodie* (sculpture): Winter; La Vignarold.—The Directors of the Crystal Palace offer prizes to the total amount of 200 guineas, for the best pictures sent this April to their gallery:—60 guineas for a figure-picture in oils; 40 for an oil-picture not being a figure-subject; 20 for a water-colour; 40 for a picture by a French artist residing on the continent; and 40 for a picture by a continental artist and resident, not French. It is notified that trustworthy umpires will be appointed.—The sales effected from the late exhibition of the Birmingham Society of Arts amounted to £2400, which is an average receipt.

Picture-Sales.—By Messrs Foster, 5th December; *A Water-colour Collection*, 150 lots. *Turner*: Hythe, £126 (Graves); Kidwelly Castle, a fine early specimen; Mount Lebanon, £157 10s. (Graves); Dover heights (engraved). *William Hunt*: May-blossom, and two other still-life subjects, £110 (Crofts). "Father's Boots" (a fisher-boy stuck in the boots), £157 10s. (Graves). *Cox*: The Road through the Cornfield; The Pass of Llanberis; The Flock returning, Evening, admirable; Calais Pier; Val Crucis Abbey; a copy of Turner's famous "Tivoli," £283 10s. (Graves). *Prout*: River-scene, with buildings and figures; Scene in Switzerland. *Francis Danby*: Newstead Abbey. *Stanfield*: Moonlight off Dover. *Roberts*: The Giralda Tower, Seville. *Haag*: a Neapolitan Fruit-Girl. *Pugin*: The Dining-hall of Christ Church College, Oxford. *De Wint*: On the Banks of the Thames; A Homestead in Kent. *Lewis*:

A Roman Boy (miscalled "Spanish" in the catalogue). Total, upwards of £3750.—By the same, 24th and 25th February; *an Oil and Water-colour Collection*. *Roberts*: The Remains of the Temple of Pallas, Rome, £173 5s. (Crofts). *Stanfield*: The Bay of Baiæ, Carmelite Monks on a vine-clad terrace, £252 (Williamson). *Rosa Bonheur*: A Summer's Day, with sheep on the hills, painted in 1862, £294 (Leggatt). *Horsley*: Showing a Preference, the "popular" engraved subject, £378 (Watson). *Duffield*: Black-cock and Wild-duck, £85 (Vokins).—By the same, 22nd and 23rd February, a *Collection of Cabinet-pictures*, understood to belong to a dealer. *Linnell Senior*: A View in Surrey, £231. *Cox*: The Hayfield, Vale of Conway, and the Flock (2), £249 18s. *Leslie*: Juliet's Reverie, £210. *Hook*: Rustic Courtship, £404 5s. *Landseer*: The Sentinel, £252. Total of the first day's sale, £3600.—By Messrs Southgate and Barrett, 20th November, a *Water-colour Collection*. *William Hunt*: A View from Richmond Terrace; From Richmond Terrace, Evening; 17 pen and ink drawings from Rouen Cathedral and other buildings in Normandy. *Bonnington*: On the Seine, Evening. *Turner*: The Château d'Elz, very dreamy and beautiful in suffused colour; Dittisham on the Dart, Devon; A Pine-forest in the Tyrol; A Welsh church, and a River-scene. *De Wint*: Newark Castle and Bridge; A Canal-scene at Lincoln, a first-rate specimen. *Cox*: A Landscape, ploughing. *Girtin*: Ely Cathedral. *Barrett*: A Classical Landscape, Evening; Westminster, from Lambeth. *Creswick*: 13 engraved subjects from Hythe, Dover, and other places on the Kentish coast. *Stanfield*: The City of Lyons (engraved). A collection, bound up, of water-colour drawings and sketches by English masters of all periods—*Hearne*, *Cozens*, *Edridge*, *Varley*, *De Wint*, *Wright*, *Nesfield*, *Westall*, *Lee*, *Stephanoff*, *Blake*, *Liverseege*, *Constable*, *Wilkie*, and many others—85 works. A folio volume containing 52 drawings by old masters.—By Messrs Farebrother, Clark, and Lye, early in the winter, the *contents of Studley Castle, Warwickshire, the property of Sir Francis Goodricke*. *Reynolds*: Portrait of the Prince of Wales (George IV.), three-quarter length, £220 10s. (Lord Clermont); A Lady wearing a black lace shawl, £241 10s. (Baron Rothschild); a Lady in a white lace shawl, and another in a light mantle, £131 5s. and £220 10s. (Lord Clermont). Ancient furniture, china, &c. The sale lasted seven days.—By Messrs Christie and Co., 11 *Pictures, the property of a deceased Nobleman*. *Hogarth*: Sarah Malcolm, the Murderess. *Reynolds*: George Colman. *Jackson*: His own Portrait. *Holbein*: Sir Thomas More. *Teniers*: The Temptation of St Anthony.—By the same, a *collection of works by Morland*; including the Cornish Wreckers, from the Standish Gallery, and a

Portrait of the Painter.—By the same, 13th and 20th February, the *old and modern Pictures and Engravings of the late Mr S. G. Fenton*, from Cumberland. *Murillo*: St John's Vision of the Woman standing on the Moon, an early work. *Danby*: The Evening Gun. *Carlo Dolce*: The Assumption of the Virgin, a specimen of some importance. *Ruysdael*: A Woody Landscape, with Peasants and a Dog. *Vandyck*: Portrait of the Duke of Nieuborg, with a Dog, small whole-length. *Rothenhamer and Breughel*: The Temptation. *Old Teniers*: The Temptation of St Anthony. *Canaletti*: View of the Quirinal Palace. *Paul Brill and E. Vandevelde*: An extensive Landscape, with Traveling Peasants. *Gaspar Poussin*: a Grand Mountainous Landscape, with a man and dogs.—By the same, 26th and 27th February, the remaining *Pictures and Sketches of the late landscape-painter, Mr Bridell, and the so-called Bridell Gallery (18 works) from the Bevois Mount Collection, near Southampton*. The Temple of Venus, £703 10s. (Isaac); The Colosseum by Moonlight, £430 10s. (Vokins); Lake Constance, £273 (Gibb); Etruscan Tombs at Civita Castellana, £267 10s. (Morby); Under the Pine-trees at Castel Luzano, £210 (Gibb). Total for the "Gallery," £3328; for the studies in oils, &c., £2325.—By the same, 25th February, the *pictures of the Rev. C. H. Crauford*, of Old Swinford. *William Linnell*: Summer Crops, £168 (Moore). *Reynolds*: A Lady with Children, £141 15s. (Holland). Total, £2876.—By the same, 29th February, the *reserve portion of the late Mr R. Chambers's Collection of Drawings, and some ancient and modern Drawings, the property of a Clergyman*; both collections including several specimens by the leading English masters, from Sandby and Girtin to our own day. *Stothard*: A Scene from the "The Sylph." *Gainsborough*: Portrait of Admiral Berkeley, a finished whole-length in Indian ink. *Da Vinci*: 15 Heads in red chalk. *Velasquez*: A Death-scene, and five others. *Rubens*: St Francis, and nine others.

Old Paintings discovered, &c.—At the Society of Antiquaries, on the 19th of November, Mr Scharf read a paper upon a fine portrait from Windsor Castle, which he has identified as being probably the one painted by Holbein, in 1538, at Brussels, in the space of only three hours, of Christina, Duchess of Milan, daughter of Christian II. of Denmark. Arundel Castle possesses a full-length of this lady.—In Swanbourne church, Bucks, re-opened on the 10th of November, after restoration, a painting was discovered on the upper end of the wall of the north aisle, representing the pains of purgatory. It has been mostly plastered over: but a group of a woman with an angel and a devil, and the figure of Christ with a lamb above, is still exposed. The oldest portion of this

church, the chancel, is of the Early English period; the rest considerably later.—Remains of an extraordinary amount of mural decoration were lately discovered in St Alban's Abbey; paintings on walls and piers, and geometrical ornaments elsewhere. On the Norman nave-piers the Crucifixion is more than once represented, in figures about four feet high. In another part of the church is a painting of the Unbelief of St Thomas, unusually elaborate and not much injured.—The wall-painting which was discovered some years ago in Dorchester Abbey-church, Oxon, and which is believed to be one of the earliest extant in England, has been renewed by Messrs Clayton and Bell; red was the only colour used.—The house of the Guise family in Gloucester, a mansion of about the time of Queen Anne, being lately under alteration for the purposes of a School of Art, has been found to contain (according to one account) behind some panelling, "a fine portrait of Pope," and another "remarkably fine" picture, "Temptation," supposed to be a Guido. This represents a cavalier tempting a woman with pearls. Pope is known to have been a guest of the Guise family. The pictures, which are said to be uninjured, were placed in the hands of Mr Baylis, of Thames Bank, Fulham. Another account of the discovery affirms that the pictures were not walled up, but merely left uncared for, and that they are of no merit.—At the Institute of British Architects, on the 1st of February, Mr G. H. Parker exhibited drawings of some mural paintings which have been discovered in Headington Church.

Painted Glass.—In the restoration of Dublin Cathedral, a five-light lancet window has been set over the place of the high altar, with stained-glass pictures, by Messrs Barff, of Christ and the Evangelists. The lancet-windows of the clerestory and some others are filled with stained glass, the former by Messrs Casey Brothers.—Another of the painted windows for Glasgow Cathedral was placed, in November, in the south-west angle of the nave: it is by George Fortner, and illustrates the life of Daniel. Towards the beginning of March two windows were likewise placed in the couplets under the great north-transept window—the three together having a surface of 600 square feet. The subjects are Aaron, Miriam, Joshua, and Deborah, with Angels holding scrolls. These windows, the production of Herr Franz Frees, a pupil of Kaulbach, are considered to be among the finest in the Cathedral. The mistakes in heraldry apparent in some of the other glass have been taken in hand for correction.—Messrs Morris, Marshall, Faulkner, and Co., have furnished a decorated east window for Ladock church, near Truro, re-opened on the 17th of January after re-building by Mr Street. The subjects are the Marys of the New Testament, with Mary of Bethany wiping the feet of Christ as central picture.—

Towards the beginning of February, an admired stained-glass east window by Messrs Ward and Hughes was put up in the choir of the Cathedral of St Asaph, in memory of the late Bishop and Mrs Carey. There are seven lights forming a double window. The central light represents the Ascension; the other six are from incidents in the earthly life of the Saviour, treated medallion-wise, with figures of important size. The tracery was designed by Mr Gilbert Scott.—A stained-glass window, designed by Mr Butterfield, and executed by Messrs Wailes, has been placed in the choir of the church of St Cross, Winchester. The subjects are the Presentation of the Saviour in the Temple, and Christ blessing the Children.

Obituary.—Since we wrote last, British pictorial art has sustained a grave, it might seem a never reparable, loss in the death of an artist truly great in his peculiar walk, William Hunt; and a very sensible loss in the death of William Dyce, one of our most highly cultured and elevated painters. Before either of these eminent men, on the 4th of December, died at Barnes the landscape-painter, James Duffield Harding, also a man of not inconsiderable mark, although, as his most distinctive characteristic in art was facility, the too common fate of facile painters had befallen him, entailing superficiality and mannered self-repetition. Mr Harding, born in 1798, was one of the oldest members of the Water-colour Society, and a practised painter in oils as well. His father was an artist, successful as a drawing-master: he himself excelled in that character, having produced various books which retain, and will probably and deservedly long retain, a high reputation; and he always showed the greatest good-will in imparting to inquirers his stores of information. He led the way to the use of tinted paper for sketching, and for the printing of landscape-designs, and co-operated with the late Mr Hullmandel in producing improvements in lithography, and especially in the invention of litho-tint. He died from hæmorrhage following a cold. To the death of Hunt some allusion has already been made in our article on "Exhibitions in London." In still-life painting, especially that branch of it which tends to simple object-painting, Hunt may rank as the greatest artist on record. His treatment of such subjects includes every element pertaining to them, and every one in perfection. As a delineator of rustic or out-of-the-way character he was equally great, though not so absolutely unrivalled. In both classes of work, and in whatever else he did, he was not, with all his extreme faithfulness, a mere imitator or transcriber, but essentially a re-moulder of the literal according to the truth of artistic invention and perception. Born on the 28th of March, 1790, at No. 8, Old Belton (now merged in Endell) St, Long Acre, his father being a

well-to-do tin-plate worker, Hunt died on the night of the 10th of February, at his residence in Stanhope-street, Hampstead Road, from the effects of a cold caught while he was examining the specimen-works of candidates for admission into the Water-colour Society. He studied under Varley and at the Royal Academy, and started as an oil painter. His first appearance as an Associate Member of the Water-colour Society was in 1824: he began in the low-toned, washy manner of his contemporaries. It is stated that one of his finished still-life studies would occupy him, on an average, from a fortnight to eighteen days. He was an indefatigable worker; a man of quaint and loveable *naïveté* of character, corresponding to his queer knock-kneed yet vivid and acute exterior, half-way towards dwarfishness. His grave is in Highgate Cemetery. Mr Dyce died at Streatham on the 14th of February. He was born at Aberdeen in 1806, the son of a physician of repute. He studied in Edinburgh and in Rome. A pamphlet which he coöperated in writing in 1837 on Schools of Design led to his appointment as Secretary and Superintendent of the Government schools. After a tolerably extensive range of professional practice, in portrait and other subjects, Dyce took a very prominent position as a cartoon designer and fresco painter, winning a first-class prize in the Westminster-hall competition of 1843, and afterwards painting in Parliament the fresco of the Baptism of Ethelbert. He was elected A.R.A. in 1844, after the exhibition of his deservedly admired picture of Joash shooting the Arrow of Deliverance; and R.A. in 1849. Of his frescoes from the story of King Arthur, in the Queen's Robing-room in the Houses of Parliament, Mr Dyce leaves completed the Vision of Sir Percival, or Religion; King Arthur, unhorsed, spared by his vanquisher, or Generosity; Sir Tristram, or Courtesy; and Mercy. The non-completion of the series, including its largest subject, King Arthur's Court, has of late led to frequent animadversion: only a few days before his death, Mr Dyce resigned the commission, and offered to refund such money as he had received in advance. He was not only a leader of British Art as regards dignity of drawing and composition, and elevated choice of subject, but a man of various accomplishment, both in the scholarship of his profession, and in literature generally, and music. His remains have been buried in the church of St Leonard, Streatham.

SCULPTURE.—Public Institutions.—The Institute of British Architects has received from Mr J. Morant Lockyer an extensive series of fine casts from early consular diptychs and ancient ivory carvings.

Statues erected, Commissions, &c.—The statue in freestone of the late Duke of Richmond, by Mr Alexander Brodie, of Aberdeen, was uncovered at Huntly on the 13th of November. The figure is nine

feet high on a pedestal of twelve feet, and represents the Duke as Colonel of the Sussex militia, sword by side, scroll in hand.—Mr Woolner has completed the full-sized model for the marble statue of Macaulay, to be placed in the library of Trinity College, Cambridge. The historian is represented seated, in academic gown, the fingers of one hand between the leaves of a book. The same distinguished sculptor has done the colossal model for the bronze figure of Godley, for Canterbury, New Zealand.—Mr William Perry, Wood-carver to the Queen, has carved a bust of Shakespeare out of a block of oak, 15 inches long, from New Place, the poet's dwelling. It follows the Stratford bust, with modifications, and has been pronounced satisfactory.—Prizes having been offered by the Committee of the Architectural Museum, for wood-carvings such as those upon the miserere-seats of Cathedrals, nine examples were sent in competition, and were placed on view, towards the end of November, in the South Kensington Museum. By far the best, with an almost classical simplicity, was a design of sheep-shearing. The Committee, however, thought otherwise. They awarded the first prize, £20, to Mr John Seymour, stonemason, Taunton, for his design of "Carving a Vaulting;" and the second, £5, to Mr J. M. Leach, Cambridge, for "the Gleaners," which latter design was selected to be used in a further competition for the colouring of a work of this class. To this competition fifteen specimens were sent. The first prize, £5 5s., was assigned to Mr Alfred Hassam, in the employ of Messrs Heaton, Butler, and Bayne, the glass-painters.—A statue of Harvey, the discoverer of the circulation of the blood, by Mr Weekes, was lately added to the series in the court of the New Museum, Oxford. He is represented holding a heart in his right hand, and feeling at his own heart with the left; his head bowed in earnest attention. This appears to be one of the best statues of the series. The same sculptor took a posthumous cast of the face of Thackeray.—Mr Noble's statue of Mount-Stuart Elphinstone has been placed in St Paul's. He is represented cloaked, holding a scroll and a pen.—Mr Foley's statue of Goldsmith, in front of Trinity College, Dublin, was uncovered on the 5th of January. The conception is familiar to most of our readers: Goldsmith stands, with pen and note-book, as in the act of rapid mental composition. Another Dublin statue is that of William Dargan, by Mr Thomas Farrel, A.R.H.A. This was uncovered, on the 30th of January, on the lawn of the Royal Dublin Society, the site of the exhibition which owed so much to Mr Dargan in 1853. The figure is 11 feet high, in bronze, on a pedestal of the same height. The likeness is by some critics considered to be not unexceptionable; by others, it has been highly praised.

—The original model of Flaxman's statue of Burns has been deposited in the Burns monument, Calton Hill, Edinburgh. The statue itself was finished after Flaxman's death, and is said to be less characteristic than the model.—The site of the Great Exhibition building of 1851, between Rotten Row and Kensington Road, opposite the conservatory in the gardens of the Horticultural Society, has been enclosed for the purposes of the monument to the Prince Consort. For the Scottish National Monument the competitive designs have been sent in; Messrs William Brodie and Steell being among the competitors.—Mr Boulton completed towards the end of last year his series of eight bas-reliefs to be placed as tympana in the arches of the Town-hall of Northampton. Four of them illustrate the Parliaments held in Northampton by Henry III., Edward II. and III., and Richard II., and the Parliaments of Henry II. and VI. which granted charters to the town. The other subjects are the marriage of Waltheof and the Countess Judith, and the Funeral Procession of Queen Eleanor. Mr Boulton has also produced a series of wood-carvings of Angels and Archangels for the stall-ends in the choir of Hereford Cathedral. Both sets of works have received warm praise.—A memorial cross for the 8th Regiment, by Mr Leifchild, in recognition of their services during the Indian mutiny, has been erected on the Grand Parade at Portsmouth. The shaft and arms are of white marble: the cross stands 20 feet high. It bears three bas-reliefs illustrative of the regiment's services, and at the top, a figure of Christ ascending.—A monument to the late Archbishop Musgrave, a recumbent marble figure 7 feet 6 inches in length, on a Gothic tomb, has been placed in the Lady Chapel, York Minster: Mr Noble is the sculptor, and Mr Brandon designed the tomb.—Baron Marochetti has completed the model for the statue of the late Sir G. Cornwall Lewis, in bronze, which is to be erected in front of the Shire-hall, in Hereford, at a cost of £1000.—The silver goblet of the value of £100, which is to be awarded every five years, by the will of the late Dr Swiney, for a treatise on Jurisprudence, has been designed by Mr Maclise, and executed by Messrs Garrard.

Old Sculptures discovered, restored, &c.—Roubiliac's monument to Bishop Hough was lately removed from the north wing of the transept of Worcester Cathedral, in the course of the restorations there. The removal brought to light a long piece of encaustic pavement, once part of the old floor of the transept. The tiles were in good preservation, and of fine design, partly heraldic.—In the restoration of Holy Trinity Church, Stonegrave, Yorkshire, re-consecrated on the 4th of December, several Runic stones were discovered, some bearing figures; also a Runic cross, which has been re-erected in the churchyard.—Towards the

middle of December some ancient remains were discovered near the site of the old Newstead Priory, including part of a statue of a warrior of Henry III.'s time.

Obituary.—As in painting, so also in sculpture, British art has cause to mourn the early days of 1864. William Behnes died on the 3rd of January: he had suffered from a paralytic affection, and had been taken, after a fall, to Middlesex Hospital, where he breathed his last—a painful death-bed for one who had been the most distinguished bust-sculptor of his day, and who continued till very lately in large practice. His exact age was uncertain, but must have exceeded seventy. The statue of Dr Babington in St Paul's may be accounted his masterpiece. The number of busts which he prepared for the chisel with his own hands is said to have been perhaps beyond parallel—male busts principally. He was a master in the refinements of modelling, which kept his likenesses graceful, without any appreciable ideal tendency. "His was the only sculptor's studio in London ever freely opened to all who sought admission," premium or no premium. As the result, a large number of the leading sculptors of the day came from that studio,—Foley, Woolner, Carew, Lough, Weekes, Davis, Edwards, and others. The father of Behnes was a Hanoverian piano-forte maker; his mother English: he himself was a native of London. He began art as a portrait-draughtsman on vellum or the like materials; studied in the Royal Academy; and held the honorary post of Sculptor in Ordinary to the Queen. Behnes's life clashed with the code of "respectable" society, and he suffered accordingly. His remains rest in the Kensal Green burial-ground.—Mr George Mossman, a sculptor born in Edinburgh, younger brother of the sculptor John Mossman, died lately at the age of forty, with the repute of a man of very simple and amiable character. His chief work was a life-sized statue of Hope.

MISCELLANEOUS.—*Public Institutions, &c.*—Mr R. H. Soden Smith, M.A., was lately promoted from the post of Assistant-keeper of the South Kensington Museum to that of Keeper, in the room of Mr Robinson, appointed Art-Referee. Mr C. Heath Wilson, the master of the Glasgow School of Art, has retired. He took a very prominent part in the history of the Government schools during their various stages, having superintended the head school at Somerset House from 1843 to 1848. The pictorial decoration of one of the large permanent exhibition-rooms, the south court of the Museum, has been commenced, and will comprise subjects of three sorts: 1, large figures of men distinguished in connexion with the arts, painted in round-arched compartments with variously diapered gilt backgrounds, considerably above the level of the eye; 2, objects of art painted on the spandrels in gri-

saille, upon a dead-blue ground; 3, above these, along the line of the gallery, small figures of arts, &c., represented by children, the chief subjects painted medallion-wise in red. The first figure executed under class 1 was Cimabue, by Mr Leighton: he is figured in a white dress, with shadows of a brownish tone. The whole treatment, which is worthy of Mr Leighton, does not depart far from the pictorial. The same painter has undertaken the figure of Niccolò Pisano. Mr Burchett succeeded with a figure of William of Wykeham; Mr Cave Thomas, with Albert Durer; Mr Eyre Crowe, with Hogarth and Wren; and Mr Sykes, with Michael Angelo, who is represented as on a staircase of the Vatican, carrying some designs and his well-known anatomical figure. Mr Sykes is also engaged upon a figure of Raphael; Mr Redgrave, upon Flaxman and Holbein. Torrel, Palissy, Jean Goujon, and Cellini, are likewise to appear in the series, which will then complete this side of the court. It is proposed that all these figures, and a portrait by Mr Sykes of the Prince Consort, shall be executed in Mosaic. Mr Watts also has completed his sketch for a large picture which is to fill the lunette at the north end of the east half of the court. In classes 2 and 3 a considerable number of works have been done by, or under the direction of, Mr Sykes. The north court of the Museum has been laid out for the display of the sculptural collection, so exceptionally rich in works of the mediæval Italian schools.—The publications of the Arundel Society for 1863 consist of a copper-plate by Herr Schäffer from one of the best subjects of Fra Angelico's series in the Chapel of St Nicholas, Rome, St Stephen thrust out before his martyrdom; of a well-executed chromo-lithograph, by Messrs Storch and Kramer, from one of the frescoes by Masaccio and Lippino in the Brancacci Chapel, the famous subject of Peter and Paul raising the King's Son, and the Homage to Peter; and of three auxiliary studies from the same fresco. One of the recent extra publications of the Society is another chromo-lithograph by the same artists of the Conversion of Hermogenes, from Mantegna's fresco in the Church of the Eremitani, Padua.—The Museum of the Perth Literary and Antiquarian Society was robbed, on the 29th of November, of a large number of ancient coins, ornaments, &c.—On the 18th of December, Mr Millais and Mr E. W. Cooke were elected full members of the Royal Academy: Mr Faed and Mr Horsley were the unsuccessful competitors who went to the vote. It was decided on the 29th of January that no further elections of Academicians or Associates shall take place pending the report to be made to the general assembly by a special committee appointed in consequence of the Report presented to Parliament. Mr Goodall has sent in his diploma-picture

—a Nubian lute-player in Cairo, and his audience. On the 10th of December the following (with other minor) premiums were awarded by the Academy. The gold medal, and a scholarship of £25 for two years, to Mr Francis Holl for the best historical painting (Abraham preparing to sacrifice Isaac); Mr Francis Bursill, for the best historical group in sculpture; and Mr R. P. Spiers, for the best architectural design (a palace staircase): the Turner gold medal to Mr Frank Walton for the best English landscape (a distant view of Leith Hill); the travelling-studentship for one year, with an allowance of £100, to Mr T. H. Watson for a design in architecture (a Town-hall and market-place). Mr Walton is the first recipient of the Turner medal: Mr Holl and Mr Spiers carried off each one minor prize, besides those here cited. It is said that Government has offered to hand over to the Academy the whole of the National Gallery building, on condition that the Institution shall accept a royal charter, enlarge its ranks, and "share its powers with a popular constituency." A new national gallery would, it is said, be built at the back of Burlington House, from plans prepared by Messrs Banks and Barry; the estimated cost being £150,000. There would be seven parallel galleries, each 40 feet wide, 40 high, and 900 long.—The Irish National Gallery opened on the 30th of January. The funds for the institution were raised by a public subscription of £3000; a parliamentary grant of £21,500, out of which the sum of £2500 was applied to the purchase of works of art; and £5000 paid over by the Dargan Committee. Twenty-five pictures have been presented to it direct; 31 transferred, permanently or on deposit, from the Gallery in London; 71 purchased. The vestibule of the building leads into a Ninevite and Egyptian Court: a sculpture-gallery follows, about 112 feet long by 40 broad, including casts from the antique. The grand picture gallery is up-stairs, 124 feet long by 40 broad, and about 45 feet high. It receives light from above only, and is illuminated at night by gas. There are four smaller rooms, for modern art, engravings and photography, cartoons, and cabinet and water-colour paintings. A large number of the pictures are from the Fesch collection; and the Taylor collection, consisting of 103 water-colours, has been bequeathed to the institution. The total exceeds 230. Mr Mulvany is the editor of the catalogue. The gallery is open to the public on four weekdays from noon to dusk, and on Sundays from 2 o'clock to 5: the remaining days are reserved for students. The number of visitors in the first week was 3301.—At a meeting of the Graphic Society on the 13th of January, there was a large display of pictures and drawings by the late animal-painter, James Ward; including a

picture painted in emulation of Rembrandt's Mill, the Horses of Duncan (from *Macbeth*), &c. There were also exhibited various drawings from the royal collections, by Da Vinci, Raphael, &c.—Lord Stratford de Redcliffe has become President, for the current year, of the Society for the Encouragement of the Fine Arts. At the Society's first meeting for its sixth session, on the 14th of January, there was an interesting assemblage of British pictures, by Reynolds, Crome, Constable, Wilkie, Stanfield, Turner, &c.—Mr Burges has delivered this year one series of the Cantor Lectures at the Society of Arts, terminating on the 21st of March. His course consisted of seven lectures on "Fine Art applied to Industry."—The subscription-work of the London Art-union for the present season is an illustrated folio "Ancient Mariner,"—the illustrations, 20 in number, being etchings, not carried much beyond outline, from designs of considerable ability by Mr Noel Paton.—The following lectures, among others, are in the course of the Architectural Museum for the present season. March 15, On the Position of the Art-Workman, by Mr Beresford Hope; May 10, The Monumental Architecture and Sculpture of this country during the Middle Ages, by Mr M. H. Bloxam; May 24, Painted Glass in its connexion with Architecture, by the Rev. G. Ayliffe Poole.

Decorative Designs, New Processes, &c.—About seventy designs were sent in towards the end of last year to the competition announced by the Society of Arts; and a committee has been appointed to arrange for a new competition, with prizes amounting to nearly £500. The classes of work are to be carvings in marble, stone, or wood; *repoussé* work; hammered work in iron, brass, or copper; ivory-carving; bronze chasing; etching and metal-engraving; niello; enamel-painting on copper or gold; porcelain painting; inlays in wood (*marqueterie* or *buhl*), ivory, or metal; cameo-cutting; engraving on glass; wall-mosaics; gem-engraving; die-sinking; glass-blowing; book-binding and leather work; and embroidery. The works are to be sent in by the 26th of November. The judges in the competition now decided were Messrs Redgrave, Digby Wyatt, and John Webb. The chief prizes were assigned as follows, the criterion being executive, not inventive, merit: The human figure in bas-relief, J. Griffiths, Birmingham; Ornament in bas-relief arabesques, C. H. Whitaker, Birmingham; Ornament after a Flemish salver, G. Webster, Sheffield; carving in ivory, J. W. Bentley, London; metal-chasing, Gibson's Psyche, W. Holliday, Islington; ornament after a bronze plaque, G. R. Meek and R. E. Barrett (both stated to be in the employ of Messrs Hunt and Roskell); porcelain-painting after Raphael's Boy with Doves, E. E. Dunn, Hanley. The offered first

prizes were not awarded in the classes of hammered work, ornament after arabesques, inlays in wood, and ornament after a majolica plate.—It is announced that Messrs Minton have overcome the difficulty which has hitherto beset English mosaics; being able to produce in earthenware all sorts and shades of colours, including gilt tesserae. Messrs Powell (of Whitefriars) have moreover been very successful in producing, in glass-mosaic, vermilions and crimsons not before obtained.—Messrs Hodson and Son, of Portugal-street, have produced specimens of a “new chromographic process” for giving perfect facsimiles of oil and water-colour paintings for book-illustration. As many as 100,000 impressions of one subject have been taken by steam without any perceptible deterioration; and the subjects can be sold as low as a penny a-piece. Very high praise has been given to the specimens.—On the 3rd of February M. Vial lectured at the Society of Arts upon his new process of engraving on steel or metal plates. The subject is traced in metallic ink on the plate either by hand or else by transfer from a drawing (or even from an engraving which has been treated with the proper metallic solution), placed in contact with the plate, and passed through an ordinary copper-plate press. The metallic ink may be a solution of sulphate of copper, or the salt of some other metal, according to the material of the plate: for the discovery is based upon “the long-known scientific fact that, by plunging a piece of one kind of metal, say steel for instance, into a saline solution of some metal of an opposite nature (such as copper, say), the solution is immediately decomposed, and the reduced metal is precipitated upon the former, frequently with a considerable power of adhesion.” The plate, treated as above specified, is then immersed in a solution of sulphate of copper and nitric acid. Next comes the process of engraving or etching, which is finished in about half an hour. The deposit of copper is then cleaned off, and the design is found to be reproduced in intaglio, and ready for ordinary printing. The shadows are sufficiently strong; and the fine lines are not, as in common engraving, injured by under-cutting or spreading. This is stated as the distinctive characteristic of the process, of which M. Vial produced some specimens.—On the 15th of February the Site and Monument Committee of the London Shakespeare Tercentenary Committee reported, proposing that the memorial should be a work of monumental art; and that a site should, if possible, be secured in the Green Park, on the high ground near Piccadilly. These recommendations were adopted. The executive body for obtaining designs, and for general purposes, consists of the Duke of Manchester, the Honourable Wm Cowper, Sir Joseph Paxton, Professor Donaldson, and Messrs Tite, Beresford Hope, and Maclise. This sub-

committee proposes to call for designs by public competition when the necessary funds are in hand; "prescribing that the statue shall be of bronze, and that it shall be placed under an architectural and decorated canopy in the style of the period at which Shakespeare lived, and affording scope for artistic illustrations of the poet's works. These designs will be submitted for public inspection, and will be decided upon by competent judges of acknowledged authority and reputation." In Stratford on Avon, as well as in London, there is a monumental memorial committee, including Messrs Tennyson and Ruskin.

Sales.—By Messrs Christie & Co., 14 January, a fine *collection of ancient Chinese Enamels from the Summer-palace, with sculpture and other works.*—By Messrs Puttick & Simpson, 25th February, "an entire *Museum of Metal-Work*, attributed to the 12th, 13th, and 14th centuries, consisting of nearly 2000 pieces (no two alike), some of large size, representing a great variety of subjects, ecclesiastical and civil, figures, groups, vessels, utensils, &c., found in excavations near the banks of the Thames, and in the bed of the river;" also mediæval carvings and chasings, groups and reliefs in terra-cotta, Wedgwood ware, &c.; and other works of virtù.—By the same, 22nd to 27th February, the miscellaneous effects and collections of the late Lord Lyndhurst. The fine old silver tea-kettle and stand, with trees and objects of the chase, £47 15s. 6d. (Tite). A pair of Marcolini Dresden flower-pots, with goats'-head handles, and finely painted flowers and birds, £26 10s. A pair of old Nankin China jars and covers, 46 inches high, £120. A pair of oriental jars and covers, 18 inches high, the ground crimson, enamelled with richly coloured flowers, birds, and insects, £131 5s. A Louis XVI. secrétaire of inlaid woods, mounted with or-molu, the slabs of Brescia marble, £81 18s. A dispatch-box, with lock and key made by Louis XVI. himself.—By Messrs Sotheby & Co., 23rd February, a *collection of Engravings by Durer, Rembrandt, and Hollar*, which produced unusually high prices. *Durer*: St Hubert, £37 5s. 6d.; the Knight of Death, £14 14s.; The Shield of Arms, with Skull, £20 10s. *Rembrandt*: Long Landscape, with Cottage and Barn, £14; Ephraim Bonus, £21; Burgomaster Six (second state), £33 12s. *Hollar*: Interior of the Royal Exchange (first state), £24 10s.; Portrait of Sir Thomas Chaloner, after Holbein, £24.

Photography.—Mr W. S. Shirras, of Aberdeen, has brought forward a process of transferring photographs from paper to porcelain. He represents this process to be a new discovery; but some question has been raised on that point.—With regard to the extremely curious and interesting question of the supposed photographs produced at Matthew Boulton's establishment towards 1783 to 1791, and by Wedgwood's son

Thomas towards 1790, the Photographic Society, which renewed the discussion of the subject on the 5th of January, is not very favourable to the idea that these works are genuine photographs. The large paper-subjects are surmised to be peculiar examples of colour-printing; and the dates of the others to be questionable. An impression nevertheless prevails that the Lunar Society did really experiment in photography. —Our last Record referred to a process of photoelectric engraving discovered by Mr Duncan C. Dallas, a photographer in Fleet Street. The photographs are by this process transferred in intaglio to an iron plate, and the prints struck off therefrom have the minuteness of photography. As many as 2000 prints have been taken from a plate of the Banquet-hall at Kenilworth: the texture of its lines is granulated. The invention avails also for re-productions of photographs upon porcelain,—indeed, for all sorts of substitutes for drawing and photography. Its cost is about one-third that of ordinary engraving. Mr Dallas has not patented his invention, but preserves the secret of it.

Obituary.—Mr Edward Radclyffe, the engraver, died at Camden Town in November. He was born at Birmingham about 1810, his father being a landscape-engraver. Among the works of the deceased are engravings in the Art Journal, and etchings after Cox for the Art Union. —Mr W. Buchanan, author of the "Memoirs of Painting, with a Chronological History of the Importation of Pictures by the Great Masters into England," 1824, and of various other works on the Fine Arts, died in Glasgow on the 20th of January, aged 87. He had made considerable progress towards carrying down the Chronological History to the present time. He had for many years been an importer of pictures; among others, the Bacchus and Ariadne, by Titian, and the Peace and War, by Rubens, now in the National Gallery.

FOREIGN.

PAINTING.—France.—Towards the beginning of December the first portion of the paintings of the French School, from the fourteenth century to the present time, was opened in the Louvre, on the first floor of the so-called "Louvre de Napoléon Trois" in the south square of the Cour des Squares.—The obituary of French painters for 1863 includes the following: Albrier, particularly known as a painter of young girls, in a dreamy, poetic manner; Jules Bornot, eminent by a "Descent from the Cross;" Léon Villevieuille, a native of Paris, admired as a pastoral painter; Eugène Decourt, a young man of twenty-two of whom high hopes were entertained; Henry Sieurac, a native of Paris

and pupil of Delaroche, prominent as a historical painter in the Parisian salon of last year, who died about the middle of December, aged thirty-eight; and Jakobber, a native of Blieskastel in Bavaria, but naturalized in France, pupil of Gerard Vanspaendonck, and particularly delicate as a porcelain-painter.—M. Gigoux has been engaged upon a set of mural paintings in the Church of St Gervais, Paris, which have elicited applause; the Flight into Egypt, the Repose in the Desert, the Entombment, and the Resurrection.—The National Society of the Fine Arts in Paris opened in February its first exhibition, at No. 26, Boulevard des Italiens. This body was founded in April, 1862, to last for ten years ensuing, and includes 200 artists, along with numerous amateurs: its main object is to enable artists to transact their affairs direct with the public. Painters, sculptors, engravers, lithographers, and architects, belong to the society: it is projected to hold exhibitions in the large towns of France and Europe, as well as in Paris. The Manager is M. Louis Martinet. The Committee consists of fourteen members, with a President and Vice-President, to which posts MM. Théophile Gautier and Aimé Millet have been elected for the year 1863-4: among the members are MM. Baudry, Gudin, Barrias, and Hébert. The exhibition contained 295 works, and, without being conspicuously good, possessed its fair share of that high average of attainment for which France is distinguished. We may specify—*Corot*: The Evening Star, a very fine specimen of this poetical landscape-painter. *Daubigny*: Spring. *Doré*: Farinata degli Uberti, an oil-picture from the design in the artist's series to Dante; a series of about 100 designs from the Bible, in grey monochrome heightened in the lights and shades, testifying once again to the artist's great talent and power of combination, and also to the early exhaustibleness of this class of resources when tested by the higher order of subjects. *Hippolyte Flandrin*: portraits of Casimir Périer, and of two Ladies. *Edouard Frère*: An Old Woman of Auvergne sewing; eight studies in a common frame. *Laugée*: Duty (a boy doing a writing-lesson, while his grandmother cuts him a slice of bread); Repose. *Pasini*: The Sugar-bazaar in Cairo; The Carpet-bazaar at Kan-Kalil, Cairo. *Patrois*: Joan of Arc at Margni (brought before her captors—a well-sized historical work of some pretension, and some performance too). *Antigna*: Head of a Peasant-girl of Anso, Haut-Aragon. *Schreyer*: Arabs retreating. *Braquemond*: Portrait of Erasmus, after Holbein; The Death of Matamore (etchings). *Carrier-Belleuse*: Bust of Madlle Denière.—The artists composing the Cercle de la Rue de Choiseul, Paris, opened towards the end of February a collection including various choice and interesting works; few of which, however, appeared here for

the first time. Delacroix's "Convulsionists of Tangiers," one of his finest pieces of colour, was among them.—M. Massière, a chemist in Paris, has studied the question of how to preserve from damp pictures painted on canvas and hung against walls. He has introduced the plan of attaching to the back of the pictures a double sheet of metallic paper, made of tin; and it is said that this simple precaution acts as a certain preservative.—A fine picture, which good judges affirm to be by the eminent sixteenth-century painter Clouet, termed Janet, is now in Paris, in the hands of a Polish gentleman, Mr Lachnicki. It is by far the most important work of this master, in scale and subject, with which we are acquainted; and rivals any of his recognized *chefs-d'œuvre* in excellence, being distinguished among them by a suavity and ease of handling in advance of the generally somewhat mediæval preciseness of Clouet's execution. The supposed subject also is of unusual importance. The picture is considered to represent Diane de Poitiers delivering the infant Duke of Alençon, son of Henri II. and Katharine de' Medici, to his nurse; and upon three personages in the group have been bestowed the names of Katharine, the dauphin Francis, and Mary Queen of Scots, married to the latter not far from the date of the Duke of Alençon's birth. The greatest chronological difficulty in connexion with the assumed subject of this picture is the age of Diane de Poitiers. According to some accounts, she was no less than about fifty-nine at the time indicated, and the lowest account makes her forty-seven, whereas the figure might well pass for a woman of from thirty to thirty-five. However, she was a prodigy of apparent juvenility, which may account for part of the discrepancy: and perhaps flattery may account for the rest.

Italy.—In a recent exhibition of modern works at the Academy of Fine Arts in Venice, the students' productions are said to have shown adequate training. Less commendation is bestowed upon the works of the ordinary exhibitors. The number of contributors was 139, the works including a few busts, vases, &c. The only works named as noticeable were some half-dozen *genre* pictures by *Guglielmo Stella*, *Cesare dell' Acqua*, and *Giulio Carlini*, and landscapes by *Luigi Querena*, *Giuseppe Holzer*, and *Professor F. Moja*.—Rome continues fertile of discoveries of ancient pictures. The researches under the church of San Clemente, continued by Father Mullooley, show that the whole interior of the ancient and now subterranean edifice must have been painted in polychrome. The subjects last discovered are considered to be the most interesting and valuable extant records of the art between the period of the catacombs and the fourteenth century. They occupy a wall-surface above the actual façade of the building, and seem to have belonged originally to the narthex. They illustrate the Martyrdom of

Pope St Clement on the coast of Cherson (the Crimea) where he was drowned, but his body miraculously preserved in a submarine temple. These incidents, and the miraculous preservation of a child who visited the temple, form the subjects of the paintings, the latter in three scenes. Below appear the donor and his family: his name is inscribed, Beno de Rupizâ. In the centre of this group, within a circlet, appears St Clement, bearing a nimbus, and having a Leonine verse subscribed. Cavalier de' Rossi considers these pictures to be of a late date in the eleventh century. In another part of the same church was lately found the second half of a picture representing the transfer of St Cyril's body from St Peter's to this edifice: the first half had been previously discovered. A pope, probably Nicholas I., is present, with two bishops; all the heads bearing the nimbus, except that of one of the bishops. There is also a figure of a woman in passionate grief. To the right of this picture, but not formally divided from it, is another, of the celebration of mass by the same pope. The light is supplied by pendant lamps: there are no tapers, nor yet a cross. The pope wears the tiara of a single crown, of which this is the earliest extant representation; the ecclesiastical vestments are almost the same as at present, the other details of costume, &c. rather classic than mediæval. The colouring is surprisingly fresh, and far from inharmonious; the draperies are fine, the faces earnest, and some even beautiful; the drawing evinces little anatomical knowledge, and the perspective is much as in works of the fourteenth century. These pictures are probably by the same artist as the more complicated paintings previously uncovered. Besides these discoveries at San Clemente, there has been found, in the hypogee called after Prætextatus, a chapel, which is identified as the burial-place of St Januarius. It contains paintings most valuable in illustration of the sacred art and symbolic system of the second century: they are said to be still more important than those in the Catacombs of St Calixtus, which de' Rossi considers to belong to the period of the Severus dynasty. In the Ager Veranus, or Catacombs of St Lawrence, a sepulchral chapel has been found, surrounded by symbolic pictures full of mystic meanings under the form of biblical parables. One of them is supposed to relate to the vision of Constantine.—It is reported that the late Marchioness of Barolo has left her collection of fine art to the King of Italy. Besides some sculpture, it includes among its pictorial treasures the following works: *Giotto*, The Coronation of the Virgin; The Four Evangelists (the latter perhaps only a work of the school); *Andrea del Sarto*, a Madonna; *Tintoret*, The Descent from the Cross; *Velasquez*, A Portrait

of himself; *Giorgione*, Giuliano de' Medici; *Holbein*, A Child; *Caravaggio*, A Guitar-player; *Rembrandt*, A Portrait of himself.

Germany.—On the 27th of November, the Dresden Academy of Fine Arts closed an exhibition reported to be of some merit. Works specified with approval were—*Pluddemann*, Prince Conradin on the Scaffold, and *Ludwig Herrmann*, of Berlin, Moonlight, Scene on the Haff.—In our last Record we mentioned various charges brought against the management of the Munich Pinacothek. Other charges are that, although copying in the rooms is forbidden, one of the keepers, after closing-hours, makes copies for sale; and that the catalogue is most unsatisfactory, and wrongfully attributes to great painters no less than 54 very inferior works. A great improvement, however, has already been effected as regards restorations; Professor Pettenkofer having been entrusted with this business, and having produced results almost miraculous. His process still continues unexplained: but Professor Liebig certifies that he has thoroughly examined it, and finds that it cannot possibly harm pictures. No chemical change is made, but only “the physical and optical effects of the air” removed. Mechanical injuries, re-paintings, &c., are not cured by this process. One of its merits is cheapness, as a square foot of canvas could be restored for about a farthing. The painters Kaulbach, Piloty, Schraudolph, and Schleich, confirm the favourable verdict upon Professor Pettenkofer's invention; Piloty especially having tested it with great care. Among the pictures from the Schleissheim Gallery upon which the process has been tried with extraordinary success was a “Raising of Lazarus” hitherto attributed to De Wete, but which is now found to be signed by Rembrandt.—A supposed portrait of Katharine von Bora, the wife of Luther, has been exciting attention. It is attributed to Kranach, and belongs to Herr Samuel Baruch, of Cologne.—The Exhibition of the Society of Artists, Vienna, opened early in the current year. “It is said to contain some very high-class productions.”

Belgium and Holland.—M. Leys has completed a picture of the Entry of Charles V. into Antwerp, for a new Museum of the works of living artists which is to open in that city during the current year, in connexion with the Academy of Fine Arts.—It has been notified that henceforth the Dutch Exhibition of Art will be held in successive years, at Rotterdam, Amsterdam, and the Hague—not in two or more of these three cities together, as heretofore.

Russia.—A new catalogue lately published of the Imperial Hermitage Museum, the work of Baron Köhne, one of the officers of the establishment, shows 1631 choice pictures amid a total of 7000 or 8000.

The collection has been in progress since the reign of Peter the Great, or, as a gallery upon its present foundation, since that of Katharine II. It now includes the Crozat, Walpole, Coesvelt, and Malmaison collections, and several pictures from the Barbarigo Gallery, Venice. The history of the several works is traced in the catalogue. Of the 1631, above named, 327 are Italian examples, 944 Teutonic, 115 Spanish, 172 French, 8 English, and 65 Russian. The Spanish and Flemish departments are the most important; comprising 20 pictures by Murillo, 6 by Velasquez, 60 by Rubens, 41 by Rembrandt, and so on. The collection is contained in 39 rooms and cabinets.

Australia.—The Society of Arts in Adelaide held their seventh annual exhibition in December. The Society offered twenty-four prizes; the highest being £6 6s. for the best oil-painting of some event in the history of South Australia, to be painted by a resident in the Colony.

America.—The fourth annual exhibition of the Artists' Fund Society has been held in New York. To judge from a published account, there was not much in it to praise: works commended for care are—*Winslow Homer*, "Playing Old Soldier," and the Suttler's Tent; and *Eastman Johnson*, A Portrait, and The Village Blacksmith.—The prices of pictures have gone up very greatly of late in the Federal States of America. The collection of *Mr John Wolfe* was sold by auction in New York, towards the end of December, containing specimens of the chief European Schools of painting, and a smaller proportion of American works, which did not sell so high. The following are among the prices cited. (American) *Cole*: Scene from Cooper's "Prairie," 790 dollars. (British) *T. S. Cooper*: A Flock of Welsh Sheep, 1780. *Haghe*: Pilgrims at the Holy-water Fount, St Peter's, 760. *Herring*: The stirrup-cup, time of Charles I., 1950. *Prout*: Venice, 460. *Haag*: Head of a Dalmatian Peasant, 460. (German) *A. Achenbach*: A Storm clearing off, Coast of Sicily, 3000. *Gude*: Early Morning on the Norwegian Mountains, 925. *Knaus*: The Old Beau, 885. *Waldmüller*: The Spring and Winter of Life, 550. (Belgian and Dutch) *Koekkoek*: Sunset on the Upper Rhine, 3500. *Wappers*: The Confidante, 3100. (French) *Couture*: Day-dreams, 4750. *Troyon*: A Norman Landscape with Cattle, 2750. *Brion*: Breton Peasants at Prayer, 2750. *Edouard Frère*: Morning Prayer, 2550. *Delacroix*: A Sylvan Bath, 2400. *Meissonnier*: A Smoker, 2250. *Hamon*: The Etruscan-Vase Merchant, 1075. *Plassan*: The Flower-girl, 950. *Théodore Rousseau*: View near Barbison, 750. *Dela-roche*: Christ tempted on the Mountain, 575. (American Sculpture) *Moxier*: The Peri, 2700. Messrs Goupil are said to have bought largely at this sale.

SCULPTURE.—*France*.—A bronze statue of Prince Eugène Beauharnois, by M. Dumont, was erected in November in the Place du Prince Eugène, Paris.—M. Denis Foyatier, a French sculptor and author of repute, pupil of Marin and Lemot, died of apoplexy, towards the end of November. He was born at Bessière, in the Department of the Loire, in 1793, and was a member of the Académie des Beaux Arts: among his works are statues of Spartacus, Cincinnatus, and Joan of Arc.—The sculptor Joseph Debay (Père), a native of Malines, but an artist of the French School, having been a pupil of the Académie des Beaux Arts, and of Chaudet, also died last year. He was a painter as well as sculptor, and had the superintendence of the Antiques in the Imperial Museums. His busts are considered admirable; particularly that of General Cambronne, at Versailles. The statues of Pericles at the Tuileries, and of Louis XIV. and Colbert at the Luxembourg, are also by Debay. He was father of two other distinguished sculptors, one of them universally famous by his group of "Eve and her two children."—M. Willème's invention of "photo-sculpture" has been patented in the various continental states, and in England: the Parisian atelier is near the Barrière du Roule. The sitter is posed in a circular chamber, lit from above, and having around its walls, at equal distances, twenty-four lenses, which photograph him in as many different views. Three images of the sitter are traced and moulded upon clay, by an ingenious mechanical contrivance, the gist of which is the use of the pentagraph in tracing simultaneously upon a plate of ground glass the magnified photographic image projected thereon, and upon the clay the same set of lines as on the glass. A single short sitting will then enable a modeller to produce from this clay a faithful likeness, which is said to be also agreeable as a work of art. As yet, only statuettes of about a foot high have been produced, in the way of full-length portraits, along with busts, bas-reliefs, and medallions; but the same process would avail for life-sized figures. The portraits are indefinitely multipliable by casting.

Italy.—During 1863 no less than 64 statues were erected in Milan Cathedral.—A bronze bust was lately found in some ruins at Perugia, and is now in a private collection there. Some reasons are adduced for surmising it to represent Hypnos (Sleep): it is poetic and dreamily melancholy in character, of a very feminine type, and with lateral wings to the forehead. Another recent discovery at Perugia is an Iliac Table, or series of small reliefs from the Iliad. There is also one from the Odyssey, belonging apparently to a second series.—During excavations begun in November by Prince Torlonia, at Porto, the ancient sea-port of the Tiber, a marble relief was discovered containing several figures,

some of which evidently represent colossal statues of gods, with public buildings, ships, an elephant-drawn chariot, the she-wolf suckling Romulus and Remus, and, near the centre, a large eye. Signor Visconti supposes this relief to be a *sacrum donarium*, or votive design, made, as the Romans expressed it, *ex viso* (in consequence of a dream); being a vision, as symbolized by the central eye, of the enlargement and embellishment by Trajan of the Tiberine port. If this supposition is correct, the work is almost unique among Roman discoveries. Dr Henzen, however, considers that the relief merely represents the return of a galley from a sacred voyage. Another work discovered at Porto, a figure of a woman near an altar, is believed by the same gentleman to be a portrait of Julia Domna, wife of Septimius Severus. A further discovery is a male nude torso of a figure which must, in full, have been 10 or 11 palms high: it appears to be a Greek work of a period far from the decline.—A bust of Livia, the wife of Augustus, was found last winter on the same site as the renowned statue of that Emperor, and which is reputed to be Livia's Vigentine Villa.—On a vault in the palace ascribed to Caligula, in the Farnese estate of the Emperor Napoleon, has been discovered an exquisitely beautiful example of stucco relief, with floral designs, and different figures divided by quadrate bordering.—Baron Marochetti has executed a colossal bust of Rossini, which has been presented to Pesaro, the musician's native town.—A hitherto unknown bust by Canova, of Paolo Renier, the penultimate Doge of Venice, has been discovered in the Altichiero Villa, near Padua.—A contemporary publication states, as an item of Roman news: "Attention has been awakened recently by a portrait of the Saviour, described as authentic. It has been copied from a cameo; and its inscription informs us that it was executed by order of the Emperor Tiberius, and given by way of ransom to Pope Innocent VIII. M. Van Clef, a Parisian sculptor, is to re-produce it."

Germany.—The first stone of a monument to Schiller was laid in Frankfort on the 15th of October. For the monument in Berlin, the design of Herr Reinhold Begas has been selected by the commission appointed, which consisted of three sculptors, three architects, and three painters.—The bronze monument of Melancthon, to be erected at Wittenberg, has been cast in Berlin, and is now finished.—Herren Danndorf and Kietz, of Dresden, have completed two further statues for the Luther monument at Worms—Frederick the Wise and Philip the Generous.

Holland.—A monument to the national poet of Holland, Joost van der Vondel, born in Cologne in 1587, and termed the Dutch Shakespeare, has been founded in Amsterdam.

Russia.—A monument has been set up in Odessa to the General-Governor, Prince Woronzow.

America.—The great bronze door of the Capitol at Washington, illustrating in chief the history of Columbus, has been set up. Each of the two valves contains four panels; and a lunette surmounts the transom. Panel 1 represents Columbus before the Council at Salamanca; 2, his leaving the Convent of La Rabida; 3, his audience with Ferdinand and Isabella; 4, his departure from Palos; 5, his meeting the natives in Hispaniola; 6, his entry into Barcellona; 7, Columbus in chains, about to be sent back to Spain; 8, his death. The lunette represents the landing at San Salvador. In the borders of the panels are sixteen niches, each containing a statuette of a contemporary of Columbus; between the panels, heads of his biographers; at the head of the door, his bust. Four statuettes, of the Quarters of the World, are placed on the exterior line of the door. This work was designed by Mr Randolph Rogers, an American sculptor resident in Rome, and was cast in Munich with remarkable success. The total cost was about 30,000 dollars. On the dome of the Capitol was erected, towards the middle of December, the colossal statue of Freedom, executed by Mr Crawford, in black Italian marble, 23 ft high. The head is described as "golden."—A statement has been current for some time past that the statue of Zenobia sent to the International Exhibition by Miss Hosmer, the American sculptress, pupil of Gibson, was not really that lady's work, but done by an Italian carver in her studio, Signor Nucci. Miss Hosmer called our *Art Journal* to account for repeating this calumny; and it has been disproved on the most satisfactory evidence.—Mr Osbert Salvin has brought from Copan, in Central America, a series of photographs of richly sculptured porphyry stones, in the same style as Mexican pottery. The opinion has been expressed that the works are hardly so old as the thirteenth century. One of the stones, 12 ft high, has a powerfully carved head upon it, with a portrait-like aspect: another "is an admirable, though conventional, jaguar's head, equalling in force of expression any analogous European work."

MISCELLANEOUS.—*France.*—The organization of the Parisian Ecole des Beaux Arts has been altered by Imperial decree, as not in harmony with the times. The school is henceforth under a Director appointed every five years by the Government; which will also appoint and pay all the professors and officials. The Director's annual salary is £320; and that of each professor, £96. All the pupils are bound to attend the classes of History, Æsthetics, and Archæology; to which are added, for students of painting, sculpture, and engraving, the classes of perspective and anatomy. The "Prix de Rome" is to be for four

years, instead of five; the prizeman need not spend all his time in Rome, but may travel for two years: all French artists, between the ages of 15 and 25, are eligible to compete, after succeeding in two preliminary tests. In the case of engravers and lithographers, the prize counts for three years only, two of which must be passed in Rome. The first Director under the new system is M. Robert-Fleury. MM. Cabanel, Pils, and Gérôme, are nominated professors of painting; MM. Jouffroy, Dumont, and Guillaume, of sculpture; M. Henriquel Dupont, of copperplate-engraving. The superior Council of Instruction consists of the Duc de Morny, Honorary President; the Superintendent of Fine Arts, President; the Director of the Administration of the Fine Arts, Vice-president; MM. Cogniet and Müller, painters; Duret and Cavelier, sculptors; De Gisors and Lefuel, architects; Forster, engraver; Dumas, Mérimée, and Théophile Gautier; and General Noizet. On the 9th of January a new Art-library was opened, under more liberal regulations than heretofore, containing about 6000 volumes: M. Vinet is the Director. The new system of teaching meets with considerable opposition, especially on account of the appointment of the Duc de Morny.—The new Museum of Gallic Antiquities at Compiègne is placed immediately over the gate of the chapel built by Philibert Delorme.—The distribution of prizes to the artist-workmen and manufacturers who contributed to the late Parisian Industrial Exhibition took place on the 13th of December. Gold medals were assigned to MM. Mauguin for objects of art and furniture, and Janselme jeune and Godin, cabinet-makers. In painting, the first prize, £20, was won by M. Coussidière; the second, £8, by M. Vasselon: in sculpture, similar prizes by MM. Chevet and Carrier-Belleuse. There were a large number of minor prizes in the several departments. The exhibition is officially pronounced to have shown great progress. The number of paying visitors was 1,600,000; the gross receipts, £3080, which left a surplus of £1280, appropriated to the fund in aid of inventors and art-manufacturers, founded by Baron Taylor.—The sale of the works left by the great Eugène Delacroix was held at the Hotel Drouot, Paris, between the 17th and 29th of February; and the sale of some personal effects, on the 11th of March, at the house of the deceased, 6, Rue Furstenberg. The catalogue of the Art-sale enumerates 858 lots, of which 221 were works in oil-colour: the drawings of various kinds, including water-colours, amounted, if reckoned one by one, to about 6000. The whole display presented a tableau, quite exceptionally interesting and striking, of the fiery and multiform genius and the Titanic labours of a life, which, if prodigal of ambitious works wherein impetuosity was more apparent than study, was

also incessantly fertile in sketches, trial-pieces, studies of action and detail, and the whole category of scraps which go to prove professional diligence and preparedness. In a prefatory notice to the catalogue, M. Burty observes that Delacroix would never part with his preliminary work of this sort, hoping that the mass of it, after his death, would vindicate him from the frequent charge of free-and-easy celerity. Out of such a multitude of lots we can only specify a small proportion; omitting, as a general rule, any oil-pictures which fetched less than 1500 francs, and any drawings which fetched less than 500. *Pictures.* Cicero accusing Verres, executed as one of the pendentives in the Library of the Legislative Chamber, 1540 francs; Numa and Egeria (named also The Muse inspiring Hesiod), executed as above, 1980; Apollo slaying the Python, executed in the Gallery of Apollo in the Louvre, 5450; King John of France at the Battle of Poitiers, aided by his son Philippe le Hardi, sketch for the picture, 4700; The Murder of the Bishop of Liège, variation of the picture, 2125; The Battle of Nancy, Death of Charles le Téméraire, sketch for the picture, 4500; The Battle of Taillebourg, gained by St Louis, sketch for the picture, 7500; The Justice of Trajan, sketch for the picture, 1600; The Sibyl, exhibited in 1845 and 1855, 3350; The Evening after a Battle, a dying Cuirassier amid dead horses, 3100; Arabs shoeing a Horse, 2400; a Horse felled by a Lioness, 1900; Two Horses gambolling in the open country, 2400; Horses at Liberty, 1605; Group of Daisies and Dahlias in a Garden-plot, 5000; A Flower-basket overturned in a park, 7550 (Oudry); Hydrangeas on the brink of a pond, 6000; a Basket with Grapes, Peaches, &c., in a garden, 7000 (these four still-life pictures were exhibited in 1849 and 1855); Delacroix's Room in his youth, 1800; The Sea, seen from the Heights at Dieppe, 3650; The Death of Botzaris in surprising the Turkish Camp, unfinished, 2200; Eurydice bitten by the Serpent, while gathering flowers, unfinished, 1500; Diana and Actæon, unfinished, 1550; Jesus asleep in the Boat during the Storm, 1570 (Clabburn); Don Juan and his companions in the Boat, sketch, 1500; Copy of Raphael's Young Man in black, in the Louvre, 3250; Copy of the Infant Christ, from the Belle Jardinière, 5000 (Oudry); Copy of Rubens's Miracles of St Benedict, 6500 (Péire); Copy of Rubens's picture in the Louvre, of Henry IV. conferring the Regency upon Mary de' Medici, 1950. *Drawings:* Attila trampling upon vanquished Italy, the central group, in water-colour, from the Hémicycle in the Library of the Legislative Chamber, 510; Women and Old Men fleeing from the Barbarians, pencil-design for another hémicycle, 350; The Education of Achilles, pencil-drawing from one of the pendentives in

the Library, 2500 (specially named in Delacroix's will for this sale); The Babylonian Captivity, water-colour for another pendentive, 640; The Chaldaean Shepherds, pastel for another pendentive, 610; Hesiod consulting the Pythoness, ditto, 750; The Spartan Maids practising wrestling, pencil-design for a pendentive not executed, 280; Heliodorus expelled from the Temple, 14 sheets of pencil-drawings and sketches for a panel in the church of St Sulpice, 1500; the lower portion of the same subject, pencil, 584; Tasso in the Mad-house, pencil, 340; The Death of Lara, pen and ink, 410; The Funeral of St Stephen, nine sheets of pencil-drawings and sketches, 325; Cleopatra receiving the Asp from the Peasant, pastel, 825; Faust and Mephistopheles fleeing after the Duel with Valentine, sepia, 510; Cromwell at the Coffin of Charles I., water-colour, 1010 (Clabburn); The Death of Ophelia, pencil, 515; The Horse of the conquered Pasha, from "the Giaour," water-colour, 500; An Arab Horseman galloping, water-colour, 760; A Merchant of Morocco at Tangiers, water-colour, 635 (Clabburn); An Arab Hunter descending a Ravine, water-colour, 655 (ditto); Hunters seated in a Plain, water-colour, 640; Arab seated by a Road-side, water-colour, 700; Moors asleep in a Guard-house at Mequinez, water-colour, 605; Lioness clawing a prostrate Arab, water-colour, 500; Fight between a Man and a Lioness, pen and ink, 1000; A Lion watching a creeping Tortoise, pen and ink, 400; A wounded Tiger drinking, pencil, 440; Cats recumbent, three pencil-studies, 200; Panther couching beside a dead Horse, water-colour, 820; A Tiger felling a Horse, water-colour, 1220; A Horse kicking a Wolf down, water-colour, 620; A Moor loading his musket, water-colour, 1305; A Jewish Bride in Morocco, seated on cushions, front-face, water-colour, 620. The last day's sale was devoted to etchings, lithographic stones, and lithographs. Along with Delacroix's own oil-pictures were sold a few by other artists which had belonged to him. *Géricault*: A Dutch Lancer of the Emperor's Guard, standing by his Horse, 3210; A Mounted Cuirassier, hind view, 2300. The total produce was, for oil-pictures, 231,433 francs; for all other works, 136,646: total, 368,079, or about £15,336. The prices, though very few of them can be called at all out of the way in the case of a painter of European fame, are said to have exceeded the expectations even of Delacroix's warmest admirers, for he remained to the last unpopular among purchasers and dealers: the minor subjects, such as still-life and the copies from old masters, went comparatively the highest.—On the 1st and 2nd of March was sold at the Hôtel Drouot the Louirette collection of Chinese and Japanese Works, of the finest class. Two large perfume-burners of remarkable beauty, 14,000 francs; a vase with turquoise and lapis

ground-colour, and a view of the isle of Azur, 3500; a vase with cover, two candelabra, &c., 3820; a vase with turquoise ground-colour, 3825 (all the above-named are in *cloisonné* enamel); ancient bronzes, lacquer work, porcelain, manuscripts, &c.; an album representing the history of a monarch of the Myng dynasty; another containing twelve landscapes in Indian ink. This collection was formed by M. Louirette during a course of years, with great care and zeal, before the late European expeditions; and produced a brisk competition. Total, £4800.

Italy.—During excavations at Ostia recently resumed at the Pope's private expense, a beautifully executed mosaic was discovered belonging to a range of thermæ: it contains figures of the seasons.—The value of Works of Art exported from Rome in the year 1863 was—Ancient paintings, 5746 scudi; ancient sculpture, 1648; modern paintings, 116,427; modern sculpture, 23,130.

Germany.—Many curiosities from the Foster collection in Nuremberg, including a splendid vellum MS. folio with 269 painted leaves, and the portrait of Johannes Schonerus by Georg Penz, were lately sold by auction to Parisian purchasers. The last Nuremberg collection of celebrity, being the reserved portion of the Hersel collection, comes to the hammer in May.—In the church of St Nicholas, Hamburg, built by Mr Gilbert Scott, a vestry-door designed by the same gentleman has lately been put up. It was executed by Herr C. H. F. Plambeck in the course of three years, and is described as a masterpiece. The door is of oak, 8 feet high, and 3 feet 8 inches wide. In the middle panel is represented the Last Supper, over four smaller subjects—Christ carrying the Cross, the Entombment, the Resurrection, and the Ascension. The material is a mosaic of mother-of-pearl, woods, glass, &c., upon a background of black ebony: the colour is very rich. There is also a good deal of flower-work, foliage, &c.

Holland.—The Rotterdam Museum, in the Schieland Palace, was burned down on the 16th of February, and most of its treasures of art have perished. It contained 472 paintings, including the valuable Boymans collection of twelve works, bequeathed to the city in 1847; works by Murillo, Durer, Rembrandt, and many of the Dutch masters, and some by modern painters; and 3000 drawings. About 150 pictures, 19 portfolios of drawings, and some valuable prints, mostly damaged, have been rescued. The picture-gallery was noticeably rich in the works of Dutch masters of the second rank, not readily to be found for study elsewhere. A "superb" Vanderhelst given to the Museum by Herr Nottebolsm, an "admirable" Ruysdael, and a picture of the rare master, Karel Fabritius, are particularized as among the losses. Cuyp's

"Mangeur de Moules," the latest acquisition, was saved. Destruction has overtaken the large and unique collection of Japanese porcelain, several marble statues, and all the models and apparatus of the Schools of Design. The Museum was insured for £25,000, which falls much below the amount of the loss.

Asia.—The following is given as the composition of Chinese bronze used as a coating for copper: 2 oz. of verdigris, 2 oz. of cinnamon, 5 oz. of sal ammoniac, and 5 oz. of alum, all in powder, made into a paste with vinegar. An addition of sulphate of copper imparts the remarkable tint varying between chesnut and chocolate, observable in many bronzes both Chinese and Japanese. The number of coatings is regulated according to the tint required.—An antique statue of Sappho in Lesbian marble was lately discovered in a garden at the ancient Lithium, in the Island of Cyprus. She holds a lyre, and wears a fillet of bay-leaves. It has been suggested that this is the work of Silanion (*circa* B.C. 350), and the figure which belonged to Verres, as stated by Cicero: some doubt, however, has been raised as to its pertaining to so late a period of the art.

America.—A "great art-exhibition" has been got up in New York, in aid of the Sanitary Commission for the soldiers of the Union. An agency for contributions from Europe was established.

W. M. ROSSETTI.

WORKS ON THE FINE ARTS

Recently published in the United Kingdom.

Vatican Sculptures. Selected and arranged in the order in which they are found in the Galleries. Briefly explained by ROBERT MACPHERSON. Chapman and Hall.

Expositions of Great Pictures. By RICHARD HENRY SMITH, Jun., *author of "Expositions of the Cartoons of Raphael."* Illustrated by Photographs. Nisbet and Co.

Queen Dagmar's Cross. Facsimile in Gold and Colours of the enamelled Jewel in the Old Northern Museum at Copenhagen. With Introductory Remarks by Prof. GEORGE STEPHENS. J. R. Smith.

The Book of Ornamental Alphabets, Ancient and Mediæval, from the Eighth Century, with Numerals, including Gothic, Church Text, large and small; German, Arabesque, Initials for Illumination, Monograms, Crosses, &c. For the use of Architectural and Engineering Draughtsmen, Masons, Decorative Painters, Lithographers, Engravers, Carvers, &c. By F. DELAMOTTE. 5th edition. Lockwood.

History of the Cross. Geschiedenis van het heylighe Cruys; reproduced in facsimile from the edition of 1483. Text and Engravings by J. PH. BERJEAN. With 64 Wood-cuts. C. J. Stewart.

Life Portraits of William Shakespeare: a History of the various Representations of the Poet; with an Examination into their Authenticity. By J. H. FRISWELL. Illustrated by Photographs of the most authentic Portraits, with Views, &c. By CUNDALL, DOWNES, and Co. Sampson, Low, and Co.

The Life of William Blake, Pictor Ignotus. By the late ALEXANDER GILCHRIST : edited by DANTE and WILLIAM ROSSETTI. With facsimiles from Blake's Designs. Macmillan.

Sacred and Legendary Art. By MRS JAMESON. 4th edition. Longman.

Wedgwood: an Address, by W. E. GLADSTONE. Murray.

Art Journal Illustrated Catalogue of the International Exhibition, 1862. Virtue.

The Self-aid Cyclopædia, for self-taught Students; comprising general Drawing, Architectural, Mechanical, and Engineering Drawing, Ornamental Drawing and Design, Mechanics and Mechanism, the Steam Engine. With Illustrations. By ROBERT SCOTT BURN, F.S.A.E. Ward and Lock.

Chromotography: a Treatise on Colours and Pigments, and of their Powers in Painting. By GEORGE FIELD. New edition, improved. Winsor and Newton.

First Steps in Drawing, for Beginners. Ward and Lock.

The New Drawing Book. By J. D. HARDING. Parts I. to VIII. Winsor and Newton.

Elementary Instruction in the Art of Illuminating and Missal Painting on Vellum. By D. L. DE LARA. 7th edition (with considerable enlargements and additions). Longman.

Elements of Designing on the Developing System, calculated to bring out a Taste for Order, Regularity, and Symmetry. No. 1. From Drawing for Junior Classes. Edinburgh: Nimmo.

The Law of Copyright in Works of Literature and Art, and in the application of Designs; with the Statutes relating thereto. By CHARLES PALMER PHILLIPS, of Lincoln's Inn, Esq., Barrister at Law. V. and R. Stevens, Sons, and Haynes.

A Handy-Book of the Law of Copyright, comprising Literary, Dramatic, and Musical Copyright, and Copyright in Engravings, Sculpture, and Works of Art; with an Appendix, containing the Statutes, Convention with France, and Forms under 25th and 26th Vict. c. 68. By F. P. CHAPPELL and JOHN SHOARD. Sweet.

LIST OF ARTICLES ON ART

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Marks and Monograms on Pottery and Porcelain. *Gent. Mag.* July.

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Colburn's New Monthly Magazine. No. dx. June.

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Recently published in America.

Lights and Shadows of New York Picture Galleries. 40 Photog.,
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GUSTAVE DORÉ. Philadelphia.

Rudimentary Drawing for the use of Schools. By W. E. WORTHEN.
New York.

Recently published in Spain.

Iconographie espagnole, ou Collection de portraits, de statues ou de
monuments funéraires inédits des rois, reines, grands capitaines, écrivains
et autres personnages célèbres de l'Espagne, depuis le XI^e siècle jusqu'au
XVII^e. (En espagnol et en français.) Par VALENTIN CARDERERA.
Livraisons 13 à 18. Madrid.

Recently published in Belgium and the Netherlands.

Rembrandt, Harmens van Rijn, ses précurseurs et ses années d'apprentissage, avec planches. Par C. VOSMAER. Bruxelles : Klincksieck.

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De leer van het ornament met teekeningen toegelicht. Door W. N. ROSE. Met Atlas XV. gelith. platen. Delft : W. J. Brouwer.

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